

THE MUSICAL TIMES

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WORCESTER MUSICAL FESTIVAL.

SEPTEMBER 4, 6, 7, 8, and 9, 1881.

Under the immediate Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN, AND
THEIR ROYAL HIGHNESSES THE PRINCE AND PRIN-
CESS OF WALES.

SUNDAY AFTERNOON, SEPTEMBER 4.—GRAND CHORAL
SERVICE: ANTHEM, "I WAS GLAD" (ATTWOOD); CANTATA,
"GOD, THOU ART GREAT" (SPOHR).

TUESDAY MORNING.—"ELIJAH" (MENDELSSOHN).

TUESDAY EVENING, CANTATA, "THE BRIDE," Com-
posed for the Festival (A. C. MACKENZIE); and MISCELLANEOUS
SELECTION.

WEDNESDAY MORNING.—CANTATA, "THE WIDOW OF
NAIN," Composed for the Festival (CALDICOTT); SYMPHONY,
No. 5 (BEETHOVEN); "JEPHTHA" (HANDEL).

WEDNESDAY EVENING.—"CREATION" (HAYDN); "HYMN
OF PRAISE" (MENDELSSOHN).

THURSDAY MORNING.—MASS in D Minor (CHERUBINI);
"CHRISTMAS ORATORIO," Part II. (BACH); "MOUNT OF
OLIVES" (BEETHOVEN).

THURSDAY EVENING.—MISCELLANEOUS CONCERT.

FRIDAY MORNING.—"THE MESSIAH."

FRIDAY EVENING.—GRAND CHORAL SERVICE: AN-
THEM, "THE KING SHALL REJOICE" (HANDEL); ANTHEM,
"O GOD, WHEN THOU APPEAREST" (MOZART).

PRINCIPAL VOCALISTS:
M A D A M E A L B A N I,
MISS ANNA WILLIAMS,
M I S S A N N I E M A R R I O T T,
MADAME PATEY,
M I S S H I L D A W I L S O N,
MR. EDWARD LLOYD, MR. F. KING,

AND
HERR HENSCHEL.

Other engagements pending.

ORGAN, MR. C. H. LLOYD, Mus. Bac.
PIANO-FORTE AND ORGAN, AT THE EARLY MORNING SERVICES,
MR. COLBORNE, Mus. Bac.
CONDUCTOR, MR. DONE.

The BAND AND CHORUS will number Three Hundred and
Fifty Performers.

Programmes may be obtained either from Messrs. DEIGHTON and
SON, or Mr. E. J. SPARK, High Street, Worcester, where Plans of the
Cathedral and College Hall may be seen, and places secured, between
Ten and Four o'clock, on and after Monday, July 22.

T. L. WHEELER,
R. CATTLEY, } Joint Hon. Secs.
H. G. GOLDINGHAM,

MR. W. HENRY THOMAS'S ANNUAL

CONCERT will take place at the Athenæum, Camden Road, N.,
on THURSDAY EVENING next, June 2. Doors open at 7.30; com-
mence at 8. Artists: Madame Lemmens-Sherrington, Miss Hoare,
Miss Price, Miss Etta Poole, and Madame Enriquez; Mr. Vernon
Rigby, Mr. Abercrombie, Mr. Maybrick, and Mr. Lewis Thomas;
Clarinet, Mr. Lazarus; Piano-forte, Mr. W. Henry Thomas. Tickets,
unreserved, half-a-crown each; numbered and reserved, five shillings
each. May be obtained at the Athenæum; of Messrs. Novello, Ewer
and Co., Chappell and Co., Lamborn Cook, Forsyth Brothers, the
usual agents, and of Mr. W. Henry Thomas, 7, Liddington Place,
Harrington Square, N.W.

THE SOCIETY OF ARTS' PRACTICAL

EXAMINATION in VOCAL and INSTRUMENTAL
MUSIC will be held at the Society's House, John Street, Adelphi,
London, W.C., on MONDAY, July 4, and following days. Examiner,
John Hullah, Esq., LL.D. Fee (including certificate), 5s. Particulars
on application to the Secretary at the above address.

H. TRUEMAN WOOD, Secretary.

COLLEGE OF ORGANISTS.—On TUESDAY, June 7,
at Eight, ORLANDO STED, Esq., will read a Paper "On Beauty
of Touch and Tone." The Midsummer Examination for Associateship
and Fellowship will take place on July 6 and 7. Candidates for
Associateship may obtain on application a list of subjects included in
the Paper to be prepared for their department of the College Exami-
nations.
E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

POSTPONEMENT OF MEETING.

MUSICAL ASSOCIATION, 27, Harley Street.—

On MONDAY, June 20, at Five o'clock, a PAPER will be read
by F. MEADOWS WHITE, Esq., Q.C., on "A Concise View of the Law
of Copyright as affecting Composers of Music."

9, Torrington Square, W.C. JAMES HIGGS, Hon. Sec.

GRAND GERMAN OPERA SEASON.

HERR HERMANN FRANKE has the honour to
announce a SERIES of

WAGNER'S OPERAS.—TWELVE PER-
FORMANCES in DRURY LANE THEATRE (Mr.
AUGUSTUS HARRIS, Lessee).

MAY and JUNE, 1882.

HERR HANS RICHTER will conduct all the
Performances.

THE TERMS for the SERIES will be as follows:

Boxes on the pit tier (for eight persons), 90 guineas; (for
four), 45 guineas; ditto grand tier (for ten persons), 100 guineas;
ditto first tier (for eight persons), 75 guineas; (for four), 40 guineas;
ditto, second tier (for six persons), 35 guineas; (for four), 25 guineas;
orchestra stalls (each), 10 guineas; grand circle, reserved (each),
7 guineas; dress circle, reserved (each), 5 guineas; which can now be
secured at the office of Herr Franke, 2, Vere Street, London, W., and
all the principal agents in London.

Acting Manager, Mr. N. VERT.

BRASS BAND CONTEST.—Peel Park, Brad-
ford, August 6. £109 in Prizes. Entrance, 10s. 6d.
GEO. ROWELL, Hon. Sec., 689, Bolton Road, Bradford.

ROYAL ARTILLERY BAND.—In consequence
of the retirement of Mr. Smyth a BANDMASTER will shortly
be REQUIRED for the above Band.

Army Bandmasters, whether serving or discharged, and Civilians
willing to enlist, are eligible for the appointment.

Candidates must be thoroughly competent to Teach, Conduct, and
Arrange for an Orchestra, as well as for a Military Band; and if not
already in possession of a certificate from the Military School of Music
at Kneller Hall, it will be necessary for them, in accordance with the
regulations of the Service, to undergo an examination at that Institu-
tion and to obtain a Bandmaster's certificate.

Pay and allowances to commence with £300 a year, irrespective of
the usual fees paid for the private engagements of the Band.

Further details can be obtained on application to the Honorary
Secretary, R.A. Band, Woolwich, to whom all candidates should apply
before July 1, 1881, when the list of applications will close.

LINCOLN CATHEDRAL.—An ALTO LAY-

CLERK REQUIRED. Salary, £80. The usual week-day and
Sunday duties. Candidates should be Communicants of the Church
of England, not above 30, and well acquainted with Cathedral music.
Any one appointed must engage not to apply for another post till he
has served two years. Application to be made to the Rev. the Pre-
centor, Lincoln.

ST. MARY'S CATHEDRAL, Edinburgh.—

TENOR LAY-CLERKSHIP VACANT. Salary, £60. Daily
evensong, two services on Sundays and greater festivals, with occa-
sional choral Communion. Apply, stating age, &c., with testimonials
of character and ability (copies preferred, as not requiring to be re-
turned), to the Organist, St. Mary's Cathedral, Edinburgh.

HEREFORD CATHEDRAL.—An ASSISTANT

VICAR CHORAL (DEEP BASS, not Baritone) WANTED.
Stipend, £120 per annum. Two-thirds only of weekly duty. Apply,
stating age, and with copies of musical and other testimonials (which
will not be returned), to Mr. J. H. Knight, Chapter Clerk, 30, Castle
Street, Hereford.

CHICHESTER CATHEDRAL.—There is a

VACANCY in the Choir for a BASS (not Baritone). Salary,
£60 per annum. Apply, inclosing testimonials, and stating age, and
whether married, to the Rev. the Succentor, Vicars' Close, Chichester.
Application to be made before June 10.

NEW COLLEGE, OXFORD.—WANTED, for

this Choir, at Michaelmas, 1881, a PRINCIPAL BASS (Bari-
tone). Salary, £100 a year. Experience in Cathedral music essential.
Applications, stating the candidate's age, with copies of testimonials,
to be sent to Precentor, New College, Oxford, not later than Friday,
June 17.

NEW COLLEGE, OXFORD.—BOYS' VOICES.—

CHORISTERS' ELECTION, June 30, 1881. Three Vacancies.
Free education by an Oxford graduate. Apply to Precentor, New
College, Oxford.

SOLO BOY WANTED, in return for Organ

Instruction and Practice, or Education in Choir School. Apply,
Organist, St. Mark's, Coburg Road, Old Kent Road.

PROFESSIONAL NOTICES.

MISS ARTHUR (Soprano).

Pupil of Madame Sainton-Dolby.
4, Alma Square, St. John's Wood, London, N.W.

MISS MARGARET BUNTINE, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton.

MISS EVA FARBEINSTEIN (Soprano).

Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MRS. BELLAMY (Soprano).

For Oratorio and Ballad Concerts, Western Cottage, Hunter's Lane, Birmingham.

MISS LAURA SMART (Soprano).

For Oratorio, Concert, or Operatic Recital, address, Temple Chambers, Church Street, Liverpool.

MISS MARIE COPE (Soprano).

Oratorios, Concerts, Lessons, 167, New Cross Road, London.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

THE MISSSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris.
Address, Dr. Yates, Newcastle, Staffordshire.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MRS. HENRIETTA WHYTE (Contralto).

(Pupil of Madame Sainton-Dolby).
23, Spring Street, Westbourne Terrace, London.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. CHARLES DE WOLFF (Tenor).

For Oratorios, Concerts, &c., address, 31, Netherwood Road, West Kensington Park.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. EDWARD GRIME (Basso).

For Concerts, Operatic Recitals, or Oratorios, address, St. Helens, Lancashire.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Pianoforte-Playing, Harmony, and Composition, address, 7, Wigmore Terrace, Cavendish Sq., W.

MR. J. SHARPE (Oboist).

For Oratorios, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.
N.B.—Bandmasters and others supplied with the New Model Oboe; which contains important improvements for March, 1881.

MR. JOSEF CANTOR will give his Humorous Sketches and Songs at Newcastle, June 3, 4, 5, 7, 8; Carlisle, 9; Manchester, 14; Preston, 19; &c., &c. Address, 28, Church Street, Liverpool.

MR. ADOLPHUS PHILLIPS (Basso), requests all communications respecting Concerts, &c., to be addressed to him at 19, Trigon Terrace, Clapham Road, London, S.W.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.

MR. THOMAS HARPER (Solo Trumpet and Cornet) will be free to accept ENGAGEMENTS in town or country after the 30th inst. 25, Brecknock Crescent, N.W.

MR. THOMAS HARPER'S CONCERT PARTY will commence a Tour in September next. 25, Brecknock Crescent, N.W.

THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company, will be happy to give LESSONS on the above instrument. 6, Frederick Place, Gray's Inn Road, W.C.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

MR. FRANK PERCIVAL (Author of "Joyous Lays," "Easy Classics," &c.) Arrangements and Original Compositions; also works revised and fingered for publishers. Address, 4, Elmwood Place, Leeds.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. Half-term begins June 10. F. J. HOLLAND, Chairman.

LONDON ORGAN SCHOOL and COLLEGE of

MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp.

SCOTSON CLARK, Mus. B., Principal.

TO MUSICAL STUDENTS DESIRING INTRO-

DUCTIONS.—The London Conservatoire offers FREE TUITION. Central Hall, Conduit Street. Branches, Myddelton Hall, Residential, Regent's Park. Prospectus post-free, The Secretary, 37, Abbey Road, N. W.

DR. ALLISON instructed by Post Candidates who

passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also Royal Academy of Music Local Examinations, University Senior Local F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by post for Licentiate of the Royal Academy of Music, and for the Local Examinations in Subject I, or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte playing. Preparation (personally or by post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester).

Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

MR. JOHN HILES, 51, Elsham Road, Kensing-

ton, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W.

TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL

teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. E. BURRITT LANE, L. Mus., T.C.L.,

Tallis Gold Medalist, 1880, instructs in HARMONY, COUNTERPOINT, &c., personally or by Correspondence. 32, Avington Grove, Penge, S.E.

MR. F. C. ATKINSON, Mus. Bac., Organist of

Norwich Cathedral, gives instruction in HARMONY and COUNTERPOINT by post. Upper Close, Norwich.

HERR A. HOERING, Professor of Music, 18,

Sydney Villas, Richmond, Surrey, teaches the ART of PLAYING every Composition from MEMORY, personally and by Correspondence. For pamphlet on "Pianoforte-Playing to Highest Perfection," containing further particulars, send to stamps to the above address.

Terms, from £2 2s. per Quarter of ten weekly lessons, payable in advance. Single lessons, 5s. 6d. and 10s. 6d.

A few out of many Testimonials.

"Dear Sir,—I shall be glad to receive another lesson at your convenience, for which I inclose P.O. for 10s. 6d. I suppose the best sign that the lesson has been understood is the fact, that I can play what I had to learn.—Believe me, Yours faithfully, &c."

"E.—Hall, M.—, Cheshire, Dec. 7, 1880.
"Miss W. D. presents her compliments to Herr Hoering, and thanks him for the lesson and pamphlet, which have been most useful to her. . . . She is very much interested in Mr. Hoering's lessons, which have given quite a new impetus to her practising. . . . She incloses 10s. 6d. for another lesson.""H. B., Lancashire, Feb. 1881.
"Dear Sir,—I am happy to say that I have received some very excellent advice through reading your pamphlet on Pianoforte-playing, &c.""P. H., near B.—y, Feb. 16, 1881.
"Dear Sir,—I am anxious to see your new work, 'The Pianoforte-player's Indispensable,' as soon as it is out. I consider your other treatise on Pianoforte-playing the most useful book I ever read on the subject.—Yours very truly,
"R. W."

AMATEUR ORCHESTRA.—Gentlemen desirous

to take part in ORCHESTRAL PRACTICE with an Amateur Orchestra, meeting in central position at the West-End, are requested to communicate by letter only with Hon. Sec., care of Messrs. Kingsbury and Co., Lombard House, George Yard, Lombard Street, E.C.

HERR EMIL BEHNKE gives LESSONS in VOCAL PHYSIOLOGY, in LARYNGOSCOPY, and in VOICE PRODUCTION and CULTIVATION, with special regard to BREATHING and to a proper use of the REGISTERS. He has successfully treated singers and speakers suffering from the results of false training. Herr Behnke will also be glad to arrange with Choral Societies, &c. (in town or country), for the delivery of his highly popular and practical lecture on "The Human Voice as a Musical Instrument: its Mechanism and Management." Terms and testimonials on application to 35, Talgarth Road, West Kensington, W.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN PRACTICE.—Fine Three Manuals, blown by engine. Inclusive terms, twenty-four hours, one guinea. Entwistle's Organ Studio, 1, Charles Street, Camberwell New Road.

ORGAN PRACTICE.—Three manuals, each of 56 notes, pedal organ, 30 notes, 13 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 14, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN LESSONS, with plenty of Practice. Modern organs, two manuals, concave pedals. J. Faux Boardman, 58, Herne Hill Road, Camberwell, S.E.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Eriton Road, S.W., on fine two-manual C. ORGANS (Hill and Sons). PEDALLING specially taught. W. VENNING, SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS, on a fine instrument: 3 manuals, 44 stops. Blown by water. Address, Organist, the City Temple, E.C.

THE EPIKLEIS! THE EPIKLEIS! (Pooley's Patent). This useful invention is much admired by the profession, and from its simplicity appeals to all, being constructed on true art principles, and not mere mechanism. Testimonials from Messrs. Lindsay Sloper, Franklin Taylor, and others. By post, 4s. Handbook, with full explanation and exercises, 1s. John Pooley, 3, The Terrace, Clapham Park Road, London, S.W.

ARTICLED PUPIL.—The ORGANIST of the CRYSTAL PALACE is prepared to receive a Gentlemanly Youth as above. Exceptional advantages and every home comfort. For particulars, address, Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.

ARTICLED PUPIL.—Mr. Rowland M. Winn, Mus. Bac., F.C.O., Organist of Harborne Parish Church, near Birmingham, has a VACANCY for a RESIDENT ARTICLED PUPIL. Large new three-manual organ.

ARTICLED PUPIL.—A Youth WANTED as above. First-class opportunity of gaining a good knowledge of the profession. Address, Mus. Bac., 44, High Street, Stamford.

MR. CHURCHILL SIBLEY is prepared to receive TWO RESIDENT ARTICLED PUPILS. Linden House, Amptill, Bedfordshire.

YOUNG LADY WANTED, as a RESIDENT PUPIL, to be trained as a Professional Singer by a well-known Professor. Signor, 15, Frithville Gardens, London, W.

THE BRITISH GLEE UNION (Established 1875). Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor), Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c., address, H. Prenton, 6, Fasset Square, Dalston, London.

MR. and MADAME EDWYN FRITH'S ORATORIO and BALLAD CONCERT PARTIES, for London or Provinces (under Royal Patronage, 1880). New Prospectus ready this month, containing names of large number of well-known and other artists, for whom lowest terms can be quoted either singly or in parties. Mr. Frith is now arranging dates for the coming season, and intends working complete Touring Parties of the highest grades in the profession, as well as of personally selected legitimate rising talent, thereby meeting the requirements of all Secretaries and Entrepreneurs, whose early combined support for consecutive dates will prove immensely to the advantage of one and all. Engagements already settled: Kensington, June 21, 22, 23; Scarborough Aquarium, July 10; Bridlington Spa, 20, 21, 22, 23; Tynemouth Aquarium, 25, 26, 27, 28, 29, 30; Scarborough Cliff Co., August 1; Whitby, 2; Southport Winter Gardens, 25, 26, 27; and a host of other towns pending in all parts for various dates. All Artists should write at once. Vacancies for RESIDENT and other VOCAL PUPILS. Permanent Address, Yealm House, 73, Netherwood Road, West Kensington Park.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CONGREGATIONAL SINGING.—WANTED, a Lady to lead at an Independent Chapel in Hackney, supported by a good choir. By letter, to C. C. M., 2, Handley Road, South Hackney.

SOPRANO (Lady) desires SUNDAY ENGAGEMENT. Congregationalist or Presbyterian Choir. Trinity College higher certificated. Experienced as Leader and Soloist. Good Reader. Address, J., 36, Wynn Road, Brixton, S.W.

SOPRANO.—A Lady desires RE-ENGAGEMENT in Church in North of London. Good Reader. Accustomed to leading a congregation. Sop., 138, Holloway Road, N.

ST. ANNE'S, Soho.—There are VACANCIES in this Voluntary Choir for ALTOS. Application should be made to the Choir Secretary, at the Church, on any Friday evening at 8 o'clock.

ALTO WANTED for St. Luke's, Redcliffe Square, S.W. Must be a Good Reader and accustomed to a Cathedral service. Salary, £15. Address, Organist, 13, Barclay Road, S.W.

HOLY TRINITY, Hoxton.—ALTO, TENOR, and BASS VOICES WANTED. Voluntary choir; Semi-choral services. Apply at Church, Wednesday, at 9 p.m., or on Sunday.

TENOR REQUIRED for Holy Trinity, Bishop's Road, Paddington. Salary, £15. Duties: Sunday morning and evening, Christmas Day, and Good Friday. Apply to the Organist, Vestry, Thursday evenings, at 8.

WANTED, a TENOR, in a surpliced Choir. Stipend, £12 per annum. Apply at the Vestry of St. Luke's, Chelsea, after Sunday evening service, or on the following Wednesday, at 9 p.m.

SOUTH YORKSHIRE ASYLUM, Wadsley, Sheffield.—WANTED, an ATTENDANT (married man preferred) possessing a good TENOR VOICE, or able to play Violin or Oboe. Must be a good executant and able to read music at sight. Wages to commence at £30, increasing £2 annually to £50, with Board, &c., and Uniform. Apply to the Medical Superintendent.

ALL SAINTS', Paddington.—BASS (£15) and TENOR (£15) WANTED. Apply, by letter only (inclosing three recent testimonials), to Ernest Winchester, Organist and Choirmaster, 44, Charlwood Street, S.W.

BASS WANTED, for St. Barnabas, Bell Street, Edgware Road. £15. Apply to Rev. R. W. Burnaby, 17, Elandford Square, N.W.

DEEP BASS WANTED, to join Glee Party; also, an ALTO. E. A. Messrs. Novello, Ewer and Co.

SOLO BASS is open for Sunday evenings. Good Reader. Well up in all Oratorio and Cathedral work. £15. A. B., 116, Brockley Road, S.E.

WANTED, ORGANIST and CHOIRMASTER. Church of England. Choir, men and boys. Anglican Music; Choral Services; Anthems. Communicant. Sunday duty, with necessary rehearsals. Commencing Stipend, £35. Address, with some particulars and references, but without copies of testimonials, &c., which will be required afterwards, Rev. A. B., Cantab, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST of many years standing is wishing to meet with a Young Gentleman as ASSISTANT ORGANIST, one who is anxious to improve himself on the Organ and Pianoforte; he must be able to play a plain service, with anthems, services, &c. He would have a thorough good instruction on the organ (3 manuals), and must be able to teach junior pupils. N. Y. Z., Messrs. Novello Ewer and Co., 1, Berners Street, W.

WANTED, immediately, a Christian Man, a good ORGANIST and CHOIRMASTER, for St. Mary in the Castle, Hastings. Address, the Vicar.

ORGANIST.—WANTED, immediately, an ENGAGEMENT as above. High testimonials. Address, Charles King, 31, Netherwood Road, West Kensington Park, W.

AS ORGANIST and CHOIRMASTER, or DEPUTY. Good player, experienced, and reliable. Lessons given in Singing, Piano, and Harmony. C. Beale, 137, Stockwell Park Road, Brixton, S.W.

WANTED, in Denbighshire, N. Wales, an ENGAGEMENT as ORGANIST, by a Lady accustomed to Full Choral service and Choirtraining. Address, Organist, 2, Park Terrace, Whitley.

WANTED, Post as ORGANIST. Qualified to form and train Choir. Age 22. References to his clergyman, &c. Address, C. H. Ellison, Tur Langton, Leicester.

AN ORGANIST and CHOIRMASTER (experienced) is open to a RE-ENGAGEMENT. London or suburbs. Address, J. Shepherd, St. Ann's Villas, Church Road, Merton, S.W.

A LONDON ORGANIST, accustomed to a Full Choral service, would be glad to undertake duty in the Country during the month of August. Seaside preferred. Address, Organist, Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1881.

CLEMENT MAROT AND THE HUGUENOT PSALTER.*

AMONG the minor departments of musical study, the history of the psalm-tune is one of some importance as well as considerable interest, but which in England has not yet received the attention it merits. A product of the Reformation, the metrical psalm or hymn became to a considerable extent the religious voice of the people; the hymn more especially reflecting the various shades of sentiment and opinion which from time to time prevailed in the Protestant churches, while the tunes to which these hymns were set, often by the ablest musicians of the day, soon passed from one land to another, and the best of them became the common heritage of all the countries in which the reformed doctrine took root. In Germany, where the Reformation was, to a large extent, a popular movement, and the taste for music widely spread, Luther, himself a good musician, assigned to the hymn a prominent place in his scheme of ritual, and the number of small states into which Germany was then divided encouraged the multiplication of local collections. The hymn for the most part remained associated with the chorale to which it was first united, and both became interwoven with the life of the country, religious and social, from the time when "Ein feste Burg ist unser Gott" sounded the note of resistance to ultramontane domination, to that day not long past when "Nun danket alle Gott" hailed the election of an emperor of a united Fatherland.

In England the course of events was somewhat different. Although the seeds of the Reformation had been sown long before by Wickliffe, the movement against Rome was at first largely political, and its progress to the end of the sixteenth century controlled by the Crown. According to the usual English custom, the object sought to be attained was reform, not revolution, and any break in the historical continuity of the Church of England was avoided as much as possible, either in its liturgy or ritual. For a time, indeed, music was in danger of being banished from the service of the Church. The debased condition into which it had fallen, nearly led to its abolition by the Council of Trent, and it was only saved by the genius of Palestrina. In England many complaints were made of the "curious," that is intricate, singing which then prevailed, but a royal commission, appointed in the reign of Edward VI. to inquire into ecclesiastical ordinances, contented itself with condemning music of a complicated and undevotional character. The Tudor sovereigns were themselves all more or less musicians, and the choral service of the Church was retained, freed from the corruptions by which it had been long disfigured. Beyond the music set to the liturgy, however, the Church of England has never directly recognised any excepting the anthem, to which a place is assigned in the Morning Service. The metrical translations of the psalms by Sternhold, Hopkins, and others were intended for private use, but, becoming popular, soon found their way into the churches, especially into such as did not possess the materials for a full choral service, and these psalms, though never sanctioned as a part of the liturgy, were bound up with the prayer-book, and allowed to be sung before and after morning and evening prayer, and before and after sermons.

* Clément Marot et le Psautier Huguenot, étude historique, littéraire, musicale et bibliographique. Par O. Douen. Paris, 2 Vols., 1878-9. London: Asher and Co.

In Germany, many industrious writers have carefully investigated the history of their native hymns and chorales. In England, the psalter published in 1592 by Este has been reprinted by the Musical Antiquarian Society, and that compiled in 1621 by Ravenscroft has been re-edited by Mr. Havergal, but no exhaustive collation or bibliography of our early Psalters has yet been made.*

But the Reformation gave birth to yet another church, which differed in many respects from those of Germany and England, while exerting a considerable influence on both. The stern and iconoclastic spirit of the French and Swiss protestants led them at first into various excesses. In their zeal to extirpate all that seemed to appertain to Rome, organs were destroyed and choral music interdicted. But apparently song in some shape is necessary for the expression of religious feeling, and the psalms of the Old Testament were peculiarly consonant to the Hebraic spirit of the early Huguenots, who derived from them support in persecution, encouragement to resistance, and steadfastness in torture or death. Calvin, though not a musician like Luther, was by no means so averse to the use of music as many have supposed him to have been. He knew well the importance of the people's song, and, when pastor of the French congregation at Strasburg in 1539, prepared a collection of metrical psalms with tunes for the use of the Reformed Church. The work commenced at Strasburg was continued on his return to Geneva, and resulted in the completion, in 1562, of the psalter, which, from that time to the present century has been exclusively used by every assembly of French Protestants.

The early history of this, the single tune-book recognised for more than two centuries and a half by the Reformed Church, has been, until lately, involved in much obscurity. By whom it was edited was uncertain, its bibliography was confused, and the accounts given of it in ordinary histories of music were conflicting and manifestly untrustworthy. In 1872 M. Félix Bovet threw much new light on the subject by the publication of his "Histoire du Psautier des églises réformées," to which is appended a copious bibliography, but valuable as this work is, it by no means exhausted the subject, and, while discussing the question of the editorship of the tunes, contained no special notice of the tunes themselves. The work thus commenced by M. Bovet, has now been worthily completed by M. O. Douen, who has lately given the world the results of six years' research in the two admirably edited volumes now before us.

The name of Marot is so closely connected with the Huguenot Psalter, that M. Douen has devoted a considerable portion of his first volume to the life and works of that remarkable man, who exerted as marked an influence on the development of French lyric poetry as on that of the French Protestant Church.

Clément Marot, the only son of Jehan Marot (a Norman, who had married and settled at Cahors-en-Quercy†), was born at Cahors about 1497. His father, who became attached to the court of Anne of Brittany, consort of Louis XII., in the capacity of poet and valet de chambre, brought the young Marot to Paris when ten years of age, and destined him for the study of the law, but its dry technicalities had no attraction for the lively boy, who preferred joining with his young companions in the performance of the mysteries or farces then in vogue, and in which the vices and follies of the age were made the subjects of ridicule.‡

* The Scotch Psalter has had every justice done to it in the excellent reprint edited in 1864 by the Rev. Neil Livingston.

† A sub-province of Guienne.

‡ The law-clerks "of the Basoche" had a prescriptive monopoly of representations of this kind on festivals and holidays.

His education, though apparently somewhat irregularly conducted, included an acquaintance with the Greek, Latin, and Italian languages, and where it was deficient in thoroughness, it was supplemented by his great natural quickness and intelligence, aided by association with many of the learned men of the time. He had a good voice, sang well, and seems to have played the spinet, though his musical knowledge was doubtless slight. He even appears, like the troubadours of earlier days, to have composed melodies to many of the songs he wrote. From his father he inherited the gift of poetry, and, at the age of fifteen, produced a translation of the first eclogue of Virgil, and a "Ballade des Enfants sans soucy."

Seeing the disinclination of the young poet to a lawyer's life, his father attached him as a page to Nicolas de Neufville, Seigneur de Villeroy, under whose auspices he might adopt the profession of arms. While in the service of this nobleman, Marot wrote some pieces dedicated to Francis I.,† and in due time appeared at court.

The king, however, instead of taking him into his own service, recommended him to his sister Marguerite, the brilliant and fascinating Duchess of Alençon, afterwards Queen of Navarre, who gave him an appointment in her suite as valet de chambre, or gentleman in waiting. A mutual regard sprang up between the poet and the princess, but the scandalous stories to which, long afterwards, this friendship gave rise, were certainly wholly due to the imagination of the Abbé Lenglet du Fresnoy,‡ and have been justly rejected by later writers.

Marot was a true successor of the troubadours, Marguerite was the mistress to whom his services were due, and to whom he addressed his verse; and if in one or two instances his language assumes too warm a tone, it must be remembered that such has been always the privilege of poets, and that reticence of expression was not the characteristic of the court of which Brantome has left us so many curious reminiscences.

Few women were more fit than Marguerite to inspire a poet's muse. Beautiful, accomplished, witty, amiable, she undoubtedly exercised a considerable influence on Marot, and turned his mind towards the reformed doctrines, to which her own inclinations were already directed. A change in his tone is observable from about the year 1521, and soon afterwards he entered on that long crusade of satire against the monks and their vices, which earned for him the undying hatred of the cloistered brotherhood. Marot accompanied the French army to Italy, where he was wounded, and with his king, taken prisoner at the disastrous battle of Pavia.

Marot's first satirical attacks on the Church of Rome were, like some other writings of the time, made under the veil of allegory. A short piece in this vein, which he wrote on his return from Italy, excited the suspicions of the Sorbonne, and Marot was thrown into prison at a time when a charge of heresy was a question of life or death. From this danger he was extricated by the Bishop of Chartres, who, employing a friendly stratagem to withdraw him into his own hands from those of the Inquisition, kept him in nominal custody till a formal order for his release was obtained by Marguerite from her brother on his return from captivity in Spain. Not long afterwards Marot married, and, in 1526, petitioned

the king to appoint him to the post of valet de chambre, which his father, then lately dead, had held. To this request Francis gave a favourable reply, but through the intervention of his enemies at the Court, two years elapsed before Marot was formally inscribed as a member of the royal household. During this time he continued to produce poetical pieces of various kinds, in several of which marks of the influence of the reformed doctrines may be distinctly traced, until, in 1528, an outrage in Paris offered to an image of the Virgin, and, justly or not, imputed to the Protestants, lighted afresh the fires of persecution, and forced Marot to retire for a time to his native town. He returned to Paris in 1529, and in the following year published a collection of his early poems, under the title of "Ladolecence Clementine." On the death of the king's mother, Louise of Savoy, in the autumn of 1531, the violence of persecution subsided for a time; but, a few months afterwards, Marot, whose pen never remained unemployed, was, with several other persons, again made the object of attack; this time on a charge of violating the rules of abstinence during Lent and other forbidden days. Again he succeeded in escaping from the tender mercies of the Church.

We now reach the year 1533, an important date in the history of the French psalter, as it was that in which the first of Marot's translations of the psalms appeared. In that year was published "Le Miroir de tres chrestienne Princesse Marguerite de France, Royne de Navarre, Duchesse de d'Alençon et de Berry, auquel elle voit et son neant et son tout." Paris, 1533. At the end of the first part is "Le Vie Pseavme de David, translaté en francoys selon l'hebreu par Clément Marot, valet de chambre du Roy." After the second part comes, "L'Instruction et foy d'vng Chrestien, mise en francoys par Clément Marot," and comprising the Pater Noster, the Ave Maria, the Credo, the "Benediction deuant mengier," the "Graces pour vng enfant, le tout versifié, avec le Dixain d'vng chretien malade à son amy."

Had the course of events proceeded smoothly at this time, the translation of the sixth psalm would probably have been soon succeeded by that of others, and the whole French psalter at last completed by the same hand. This, however, was not to be. With one brief interval, 1533 and 1534 were years of comparative rest to the Protestants of France. At the close of the former year, indeed, repressive measures were ordered by the king to be taken against the heretics, but that fickle prince, irritated by an attack on himself, soon afterwards turned his wrath against the enemies of reform, concluded a treaty with the Lutherans of Germany, and even invited Melancthon to his court, in the vain hope of effecting a compromise between the contending parties. The influence of Marguerite might at this time have induced Francis to favour the Reformation, had not the lamentable extravagance of some fanatics caused a reaction in his sentiments, and thrown him into the arms of the party of persecution. The Huguenot preachers having been imprisoned in December, 1533, some hot-headed Protestants of Paris took counsel with their brethren in Switzerland as to the best means of disseminating their opinions. The mode adopted was as productive of disaster as it was deserving of censure. A most indecent and abusive attack on the Mass was printed at Neufchâtel in the form of a placard,‡ and on the night of October 18, 1534, these placards were posted up in every direction in Paris and other large towns, one being even affixed to the door of the king's apartment at Amboise, where

* These were young people of every class, who composed and played farces and moralities. Their chief was called the "prince," or, "roi des sots." They were the rivals of the "clercs de la bazoches," or, "barochiens."—D'Ortigue, "Dictionnaire de Plain Chant," p. 553.

† Anne of Brittany died in 1514, and on the accession of Francis to the throne in the following year, he appointed Jehan Marot to the post of valet of the wardrobe.

‡ He edited a collection of Marot's works in 1731.

Ne veuille pas, ô Sire.

‡ Farel, to whom this placard has often been attributed, was not its author.

he was then residing. The anger which this act naturally excited in the breast of Francis, gave an advantage to the enemies of the Reformation which they were not slow to use. They persuaded the king that the Huguenots were a branch of the Anabaptists, whose excesses were then disturbing Germany. Arrests immediately followed, not merely of those who were suspected of having distributed the obnoxious placards, but of those also in whose possession it might be found, and more than twenty persons were brought to the stake. Among these we find Augereau, the printer of the "Miroir" of Queen Marguerite, of which we have spoken above. On his return to Paris in the following January, the king took part in an expiatory procession of the most imposing character, which traversed the streets of Paris to the Cathedral of Notre-Dame; and the more effectually to atone for the insult offered to the Holy Sacrament, six Protestants were executed with special refinements of cruelty. A few days afterwards sentence of death was published against all heretics, as well as those who should harbour them, and this decree continued in force until, five months afterwards, the Pope himself interposed to obtain a mitigation of its rigour. Fortunately for himself, Marot was absent from Paris when the placard was published, but his house was searched, and his name appears as the seventh in a list of persons ordered to return to the capital within three days, on pain of banishment or death. His first impulse was to seek the king at Amboise, but Francis was not in a mood to afford him any protection. On second thoughts Marot resolved to leave France, and fled, in the first instance, to the court of his friend Queen Marguerite, equally the resort of artists and men of letters, and a refuge for the Huguenots in time of persecution. But Marguerite's influence was then weak, and she had to act cautiously herself, and Marot, feeling that his safety would be better insured by placing a greater distance between himself and France, withdrew to the Court of Renée, Duchess of Ferrara, leaving his young son with Marguerite, who took him into the number of her pages.

Renée was the daughter of Louis XII. and Anne of Brittany, to whose service Jehan Marot had once been attached. Eighteen years younger than her cousin, she, like Marot, had felt the influence of Marguerite, and resembled her in her taste for letters and inclination to the reformed doctrines, whose professors frequently found at Ferrara a refuge from persecution. On his arrival in that city Marot was received with favour, and soon afterwards appointed poet and secretary to the Duchess. It was while residing at her court that he first met the man with whom he was destined to be associated at Geneva six years later.

In 1534 Calvin, then twenty-five years of age, had abandoned the church of Rome. Leaving France soon afterwards he went first to Strasburg, then to Basle, and, in the month of March, 1536, paid a short visit to Italy. There he remained about a month or five weeks, of which time he spent the greater part at Ferrara. But there is no evidence that any intimacy was then formed between Calvin and Marot. The characters of the austere and stern theologian and of the witty poet of the court were too discordant to admit of friendship, and no trace appears of any subsequent correspondence between them until 1542, when Marot was again obliged to seek safety in flight from his native country. Calvin returned to Basle about the month of May, and shortly afterwards the French colony at Ferrara was broken up. The Duke had sided with the Pope and the Emperor in the war in which the latter was then engaged with France, and, fearing that the influence of the French by whom

his wife was surrounded might be prejudicial to the public interests, banished them in a body from his dominions. Marot retired to Venice.

Of all the States of Italy, Venice was then the one that afforded the greatest facilities for the propagation of the new opinions, and the safest asylum to those who suffered for their adherence to them. Well aware of the ambition of the Roman Court, and jealous of any encroachment on its own authority, the Senate had uniformly resisted all attempts to introduce the Inquisition, and was cautious in allowing the edicts of the Vatican to be promulgated or carried into effect within the limits of the Republic. Venice had long been distinguished for the number of her printers and publishers; the works of the Protestants of Germany and Switzerland were consigned to merchants in the town, and by them circulated through every part of Italy; and it was chiefly at Venice that versions of the Bible and other religious works were printed in the vernacular tongue.

Here, besides security, Marot found congenial society, but he still felt himself an exile, and longed to revisit his family and native land. Neither a poetical epistle which he addressed to the king from Ferrara, nor the intercession of Marguerite proved of any avail. He now besought the good offices of the Dauphin, but received no reply, and that young prince died shortly afterwards. At last the efforts of his friends proved successful, and in the latter part of 1536 Marot was permitted to return to France. After a short stay at Lyons he resumed his residence in Paris, and in the following year was reinstated in his former position at the court.

In the preceding lines we have endeavoured to draw a brief outline of Marot's life up to the time when he produced those versions of the psalms, in connection with which his name is best known at the present day. M. Douen has given numerous extracts from his miscellaneous writings, many passages of which throw considerable light on his personal history,† but it is foreign to our purpose to notice these in detail, and we now proceed to lay before our readers the results of recent investigations into the literary history of Marot's psalms and the psalters for which they furnish the text.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 234).

Soon after the events narrated in the chapter immediately preceding, a professorship of harmony became vacant at the Conservatoire, and Berlioz applied for it. This brought about another interview with the "grim Florentine," who, we are told, began the conversation in the sweetest voice at his command:—

"C. You offer yourself for the harmony class?"

"D. Yes, sir.

"C. Ah!—but, you see—you will have that class!—your reputation, however—your connections—

"B. So much the better, sir, I have asked for it in order to have it.

"C. Yes, but—this is what troubles me—I have wished to give the place to another.

"B. In that case, sir, I withdraw my application.

* See Maccrie, "History of the Progress and Suppression of the Reformation in Italy in the 16th century," p. 89, cited by Douen.

† Those who desire to pursue the subject further may consult the excellent sketch by Mr. Henry Morley, entitled "Clément Marot and other studies," 1871. A few of Mr. Morley's details, however, must be corrected by the work of M. Douen.

"C. No, no, I don't desire that, because, you see, it will be declared that I was the cause of your action.

"B. Well, then, I remain in the ranks.

"C. I tell you that you will have the place if you persist, and—I never intended it for you.

"B. What is to be done?

"C. You know that it is necessary—it is necessary—it is necessary to be a pianist to teach harmony at the Conservatoire; you know it, my dear—

"B. It is necessary to be a pianist? Ah! I never suspected that. That is an excellent reason. I will write to you and say that, not being a pianist, I cannot aspire to profess harmony at the Conservatoire, and that I withdraw my candidature.

"C. Yes, my dear—but—but—but I do not wish to be the cause of your—

"B. No, far from that. Of course I ought to withdraw, having been stupid enough to forget that one must be a pianist to teach harmony.

"C. Yes, my dear—come, let us embrace. You know how I love you.

"B. Oh! yes, sir, I know."

The exquisite humour of this scene would be spoilt by comment, but we should add that Berlioz, who enjoyed it immensely, went away priding himself on the consideration which kept him from saying to Cherubini, "Since you cannot play the piano, how do you yourself contrive to teach harmony?" He did better to wait, and, as he waited, the opportunity came, after its manner in such cases.

"I had a seat in the parterre of the Opéra when his (Cherubini's) 'Ali Baba' was produced. This work, everybody agrees, is one of the palest and most empty from his pen. Towards the end of the first act, tired of listening to nothing in particular, I could not help saying, loud enough to be heard by my neighbours, 'I'll give twenty francs for an idea.' In the middle of the second act, irritated by the same musical mirage, I went on bidding, 'Forty francs for an idea.' The finale began: 'Eighty francs for an idea.' The finale ended, I rose, threw out these words, 'Ah! ma foi, I am not rich enough; I withdraw,' and went away. Two or three young men, seated near me on the same bench, looked indignant. They were pupils of the Conservatoire who had been placed there to *usefully* admire their director's work. They did not forget, as I learned afterwards, to go the next day and tell him of my insolent offer, and my more insolent discouragement."

At this time Berlioz accepted an engagement to write on musical subjects for the *Journal des Débats*, with which his name will ever be connected. It is singular that the man who used his pen with so much vivacity and distinctiveness, hated the employment beyond measure, and professed that the announcement of a first performance requiring his attendance and notice made him ill. On this matter, let us give his own words:—

"This task, always renewing itself, poisoned my life. However, apart from the pecuniary means it brought me—means I could not afford to sacrifice—it was almost impossible for me to give it up, under pain of being helpless in presence of the furious and nearly countless hatreds it had raised against me. For the press, in a certain connection, is more precious than the lance of Achilles; not only does it cure, at times, the wounds which it has made, but again, it acts as a defence to those who serve it. However, to what miserable shifts am I not driven!—what circumlocution in order to avoid telling the truth!—what concessions made to social relations, and even to public opinion!—what rage repressed!—what shame swallowed! And they find me passionate, wicked, contemptible! Ah! cads who treat me thus,

if I were to speak my full mind, you would see that the bed of nettles upon which you say I stretch you, is a bed of roses compared with the grill whereon you would frizzle."

To this last adjuration every man prominent among critics, as was Berlioz, adds, we doubt not, his fervent "Amen." On the same subject, our master continues:—

"I must do myself the justice to say that, on no account whatever, have I withheld the fullest expression of esteem, admiration, or enthusiasm for works and for men who have inspired me with those feelings. I have [warmly] praised men who had done me injury and with whom I had ceased to have personal relations. Indeed, the only compensation that the press has afforded me for much suffering has been the way opened for my sympathy with the grand, the true, and the beautiful wherever I have found them. It appears to me sweet to praise a talented enemy, and, besides, it is a duty which an honest man should be proud to discharge; just the same as a misleading word, written in favour of a friend without ability, should cause pain. In both cases, however, as all critics know, the man who hates you, furious at the merit that you seem to acquire by publicly and warmly praising him, execrates you more; and the man who loves you, always discontented with the credit you have painfully given him, loves you less."

The connection of Berlioz with the *Journal des Débats* brought him, however, a prospect of more than shame and suffering. One day, the editor, M. Bertin, said to his musical critic, "My dear friend, your position is now made. I have spoken about you to the Minister of the Interior, and he has decided to give you, notwithstanding Cherubini's opposition, a composition class at the Conservatoire, with a salary of 1,500 francs, and, more, a pension of 4,500 francs from the funds of his department destined for the encouragement of fine arts. With 6,000 francs a year you will be free from all disquietude, and able to give yourself up freely to composition." M. Bertin's words were repeated to Berlioz by the chief of the division of fine arts, and naturally called forth the warmest gratitude. But "put not your trust in princes" or in their ministers. Berlioz tells us (using large capitals): "This promise, made spontaneously to a man who asked nothing, was no better kept than so many others, and from that time to the present moment I have heard no more about it."

Belonging to this period of the master's career are several letters not unworthy of attention here. One, addressed to Hofmeister, the Leipzig publisher, contains a strong remonstrance against the injustice done to the overture "Les Francs Juges," in an arrangement issued by him for four hands, and actually attributed to the composer. About the particulars we need not trouble ourselves, but the following passages are of interest:—

"Your arranger has cut my score, pared it, trimmed it, and stitched it in such a fashion that I see in many parts only something to laugh at. The honour of which I beg him to keep to himself. If a Beethoven or a Weber had taken a similar liberty in my case, I should have submitted without murmuring to that which, nevertheless, I could only regard as a cruel humiliation; but neither Weber nor Beethoven would ever have made me suffer thus. If the work is bad, they would not trouble to touch it; if it had seemed to them good, they would have respected the form, the thought, the details, and even the faults. Besides, men of that stamp not being more common in Germany than elsewhere, I have reason to believe that my overture has not fallen into the hands of a very extraordinary musician."

After pointing out the particular faults of the arrangement, and indicating the only adaptation of which he approved, Berlioz thus concludes: "As for every other publication of the same kind dealing with this work, whether attributed to me or not, I disown it formally, and upon this I pray God to pardon the arrangers as I pardon them." The petition is perhaps scarcely definite enough for those whom it concerns, but others can sympathise with the righteous indignation of a composer who sees his music maltreated, and the guilt of the maltreatment laid at his own door.

Another letter, addressed to Robert Schumann, expresses the gratitude of Berlioz for the production at Leipzig by that master of the overture just named. Schumann, having carefully studied and rehearsed the work, introduced it with success to the German audience, and the result, by comparison with failure elsewhere, gave our composer a text upon which he did not fail to preach. At least one part of the sermon has an interest for English readers:—

"Will you convey my thanks to the artists? Their patience in studying this difficult piece has the greater value in my eyes because I have not had much occasion to praise that of several musical societies who have made the same attempt. Save those of Douai and Dijon, they have become discouraged after a first rehearsal, and the work, after being lacerated in a thousand ways, has perforce returned to the bookshelves as worthy, at most, to figure in a collection of monstrosities. It even appears that a trial of this kind diverted the London Philharmonic Society. . . . Picture to yourself, in effect, movements forced at the double in the adagio; dragged back proportionately in the allegro, so as to produce that flattened out (*aplatissant*) *mezzo termine* insupportable to all who possess the smallest musical sentiment; imagine violins deciphering at first sight passages difficult enough despite the *tempo confortabile* at which the allegro is taken; the trombones starting ten or twelve bars too soon; the drummer losing his head in the rhythm *à trois temps*, and you will have an idea of the delectable *charivari* resulting. I do not dispute the ability of 'MM. les Philharmoniques de l'Argyle Room' (*sic*). Heaven preserve me from doing so! I point out only the strange way in which they conduct their rehearsals. No doubt, we here often make bad music at the first trial of a new piece; but as, in our judgment, nobody, not even English artists, possesses inborn science, and there is no shame in studying with attention and courage that which cannot be understood all at once, we begin again three times, four times, ten times, if necessary, and that for several days in succession. In that way we secure a performance nearly always correct; sometimes surprising."

Berlioz then goes on to tell Schumann that he regretted the publication of his overture, that he had declined offers to print his symphonies, and that he held it better for a composer to keep his works for a long while under fatherly care:—

"I love them, these poor children, with a paternal love which has nothing Spartan about it, and I a thousand times prefer keeping them in obscurity, but intact, to sending them abroad in search of glory or of frightful wounds and death. At the risk of appearing ridiculous, I must say that I have never understood how rich painters are able, without internal gripings, to separate themselves from their finest works for a certain number of crowns, and to spread them over the four quarters of the world, as is their constant practice. . . . The writers of poetry and prose are alone able to sell their works without running too much risk of seeing them disfigured, like musicians, and without the pain of never seeing them again, like

painters. . . . It is an intense joy for the composer to brood over his work, so to speak; to shield it as long as possible from the storms which bad orchestras, bad singers, bad directors, and the traders in *contre-dances* call up around it; there is for him an unspeakable happiness in letting it see daylight only at long intervals, when assiduous care has given to its beauty all its distinction, when the air is pure, the weather soft and serene, and the society select. The number of compositions that one is able, without condemning them to absolute obscurity, thus to tear for long out of the teeth of the press, that lion *quærens quem devorat*, is unhappily but few; let us not further limit them."

A third letter is one in which Berlioz gossips to Liszt in his best style, as a mere retailer of Parisian news, "without passion, without blame or praise; in a word, with the calm insipidity of an adept of that famous philosophic school which we founded in Rome in the year of grace 1830, and had for title 'School of Absolute Indifference to Universal Matter.'" Some of his gossip is worth hearing at this distance of time. He meets, on the Boulevard, the violinist Batta, just arrived from London:—

"Berlioz. What are they doing in London?

"B. Absolutely nothing; they despise music, poetry, drama, everything there, except the Italian Opera, where the Queen's presence attracts a crowd; all the other musical enterprises are abandoned. . . . I arrived too late, and it is the same with Artot, who, despite his success at the Philharmonic, despite the incontestable beauty of his talent, has a tedious time of it.

"Berlioz. And Doehler?

"B. Doehler is dull also.

"Berlioz. And Thalberg?

"B. Thalberg cultivates the provinces.

"Berlioz. And Benedict?

"B. Encouraged by the vogue of his first work, he is writing an English opera."

Then Batta invites Berlioz to meet him at Charles Hallé's, where they mean to drink beer and make music:—

"M. Hallé is a young German pianist, who has long hair, who is tall and thin, who plays the piano magnificently, who understands music before he has read it—that is to say, he is inclined to resemble thee. I found his countryman, Heller, at his house. Serious talent, vast musical intelligence, rapid conception, great executive power—such are the qualities as composer and pianist with which all those credit him who know him well, and I am of the number. Hallé and Batta made us hear a Sonata in B flat of Felix Mendelssohn. The learned texture and firm style of this piece was much admired. 'He is a great master,' said Heller. We chorused the remark as we drank our beer. Then came the Sonata in A major of Beethoven, the first movement drawing from the auditory exclamations, asseverations, cries of enthusiasm. The menuet and finale only redoubled our intense musical exaltation, the more because champagne was then going round."

Berlioz was now engaged in writing his opera "Benvenuto Cellini," which work the Director of the Opéra had accepted "in order to please the *Journal des Débats*." The task was accomplished with difficulty, and would not, the master tells us, have been got through at all but for the kindness of Ernest Legouvé:—

"A man who writes an opera should be free from all other work, that is to say, his means of living should be assured him for the necessary time. But this was far from being my case; I lived from day to day only on the articles I wrote for the papers, and these took up my time almost exclusively. I did my best to give two months to my score in the first flush

of the fever with which it inspired me; the imperative need, however, soon came to drop the pen of the composer, in order to use with all my might that of the critic. This gave me an indescribable headache. But I could not hesitate. I had a wife and son; could I allow them to want the necessities of life?"

In the midst of this trouble came Legouvé:—

"L. Where is your opera?"

"B. I have not yet finished the first act. I cannot find time to work at it."

"L. But if you had the time?"

"B. *Parbleu!* Then I should write from morning till night."

"L. What do you want in order to be free?"

"B. The two thousand francs which I have not got."

"L. And if some one. . . If some one were to—come, why don't you help me?"

"B. What! What do you say?"

"L. Well, if one of your friends were to lend you the money? . . ."

"B. What friend could I ask for such a sum?"

"L. There is no need to ask for it. I offer it."

Berlioz adds: "I leave others to imagine my delight. Legouvé lent me the money the next day, thanks to which I was able to finish 'Benvenuto.' Excellent heart! Worthy and charming man! Distinguished writer, artist himself, he had divined my suffering, and, in his exquisite delicacy, he feared to give me pain when offering the means to end it!"

The rehearsals of "Benvenuto" were the reverse of pleasant to Berlioz. Duponchel, the Director of the Opéra, looked upon the composer as a "sort of fool," whose music was a tissue of extravagances, and he avowedly determined to produce the work "not because of its music, which he well knew to be absurd, but because of the drama, which he found charming." The Director's hostility to Berlioz was soon reflected in the attitude of the company, from Habeneck downwards. However, the opera was played (September 3, 1838), and Berlioz himself tells us with what result. "They awarded the overture an exaggerated success, and hissed all the rest with admirable unanimity and energy." This judgment, however, the composer did not accept. Fourteen years later, he went through the score in the light of enlarged experience and more cultured taste, and saw in it a "variety of ideas, an impetuous *verve*, and a flood of musical colour" which deserved a better fate. Among the minority of the audience was Paganini, who went away and said, "If I were director of the Opéra, I would engage that young man this very day to write three other works; I would give him his price in advance, and reap a harvest of gold." It may have been that a sense of injustice done prompted the great violinist to the liberal action which now awaits notice.

In the December following, Berlioz gave two concerts at the Conservatoire, of which the first no more than covered its expenses. To do better with the second, the master announced his two symphonies, the "Fantastique" and "Harold," which had the result of attracting Paganini, who, though its suggester, had never heard the last-named composition. At the close of the performance, Paganini went to Berlioz, accompanied by his son, Achille, and the following scene took place:—

"In consequence of an affection of the larynx, which ultimately killed him, he (Paganini) had entirely lost his voice, and only his son, when in a place perfectly silent, could hear or, perhaps, guess at his words. He made a sign to the boy, who, mounting on a chair, placed his ear to his father's mouth and listened attentively. Presently Achille got down and turned towards me. 'My father,' he

said, 'desires me to assure you, sir, that in all his life he has never received an impression from any concert as from this; that your music has quite upset him, and that he cannot resist throwing himself at your knees to thank you.' At these strange words I made a gesture of incredulity and confusion, but Paganini took me by the arm, and mustering all his voice said, 'Yes! yes!' drew me into the room where many of my musicians still were, went down on his knee and kissed my hand."

Stopping in the street to tell this story to M. Bertin, his editor, Berlioz caught cold, and was on a sick bed when Achille Paganini came saying, "My father will be very sorry to learn that you are still unwell, and, if he were not himself suffering, he would call upon you. Here is a letter he desired me to bring." As Berlioz was about to unseal it, the boy stopped him: "There is no answer needed; my father told me that you should read it when you were alone." He then hurried away. The letter ran thus:—

"My dear Friend,—Beethoven dead, only Berlioz is able to make him live again, and I, who have tasted your divine compositions, worthy of a genius such as you—I believe it my duty to beg your kind acceptance, as homage on my part, of twenty thousand francs, which will be paid on presentation of the inclosed. Believe me always, your affectionate NICOLÒ PAGANINI."

Pale and overwhelmed, Berlioz held the letter in his hand as his wife entered the room.

"She cried, 'Allons! what is it now? Some new misfortune? But let us take heart. We have endured the others.' 'No, no! on the contrary!' 'What then?' 'Paganini!' 'Well?' 'He has sent me—twenty thousand francs!' 'Louis! Louis!' cried Henriette, distractedly, running to my son, who was playing in the next room, 'come, come here to your father! come and thank the good God for what He has done for your father!' Then my wife and child, running together, fell prostrate by the side of my bed, the mother praying, the astonished boy by her side joining his little hands. O Paganini! what a scene! If you had only been able to witness it!"

As soon as possible Berlioz wrote to his benefactor in the following terms:—

"O worthy and great artist! How can I express my thankfulness? I am not rich, but, believe me, the approbation of a man of genius such as you touches me a thousand times more than the royal generosity of your present. Words fail me; I will run to embrace you the moment I am able to quit my bed, where I am still detained."

Paganini's generous behaviour led to much "envy, hatred, and all uncharitableness" among those who thought Berlioz undeserving, either absolutely or by comparison with themselves. On the other hand, Jules Janin wrote a glowing article in the *Journal des Débats*, and sent a private letter to the master, which is of interest, as showing the enthusiasm Berlioz was able to excite in a man like Janin:—

"Dear Berlioz,—I am absolutely bound to tell you of all my happiness on reading this morning the good and beautiful *lettre de change et de gloire* you have received from the illustrious Paganini. I do not speak of you; I do not speak only of the fortune which he has given you—three years of leisure, the time to produce masterpieces—I speak of that great name of Beethoven by which he has saluted you. And what more noble contradiction to give to the small people who have chosen not to recognise your 'Cellini' as the brother of 'Fidelio'? Then let Paganini be praised as his good actions deserve, and let him be henceforth inviolable. He has been great and generous towards you; more generous than a king, than a minister, than any European artists—

the veritable kings of men. He has sustained you with his approbation and his fortune; it is therefore more than ever an obligation to praise this great musician, who has taken you by the hand. Dear Berlioz, I embrace you very tenderly, in all the joy of my heart."

As soon as Berlioz was able to leave his room, he hastened to Paganini's house:—

"They tell me that he is walking up and down his billiard-room alone. I enter; we embrace each other without power to say a word. After some minutes, as I faltered out I know not what expressions of gratitude, Paganini, whose words the silence of the room permitted me to hear, stopped me saying: 'Don't speak any more about that. No. Add nothing. It has given me the most profound satisfaction I ever experienced in my life. You will never know what emotions your music excited; for years past I have not felt anything like it.'"

Berlioz then went home; paid his debts, found a good sum left to live upon yet awhile, and set about writing "*Roméo et Juliette*." In seven months that great work was completed, and introduced to the public by three successive performances under its composer's direction. But the man who had made its creation possible was not present:—

"To my great regret Paganini never heard or read it. I hoped always for his return to Paris. I waited, moreover, for the work to be revised and printed to send him a copy, but meanwhile he died at Nice, leaving me, amid so many other poignant sorrows, in ignorance as to whether he would have deemed worthy a work written to please him before all, and with the intention to justify in his own eyes that which he had done for the author. He himself seemed to regret much not knowing '*Roméo et Juliette*,' and said so in a letter from Nice dated January 7, 1840, where also occurs this phrase, 'Now all is done, envy can only keep silent.'"

But if envy closed her mouth, criticism did not.

"Poor dear, great friend! he had never read, happily, the horrible stupidities written in several Parisian journals about the plan of the work, the Introduction, the Adagio, the *Queen Mab*, the recitative of *Friar Laurence*. One reproached me for the extravagance of attempting this new form of symphony; another found in the scherzo of *Queen Mab* only a petty grotesque noise, like that of syringes badly greased. A third, in speaking of the love-scene of the Adagio, of the piece which three-fourths of the musicians of Europe, who know it, put at the head of all I have written, declared that I had not comprehended Shakespeare. Frog puffed up with silliness, when thou canst prove that to me. . . . Never did criticisms more unexpected, more cruelly wound me; and, as usual, none of the Aristarchs who wrote for or against the work pointed out one of its defects, which I successively corrected later, as I was able to discern them."

(To be continued.)

MR. PEPYS THE MUSICIAN

By FRANCIS HUEFFER.

(Continued from page 236.)

VI.

THE name of Lawes occurs altogether six times in the Diary, and in one instance Mr. Pepys has further specified the person he means by adding the Christian name, "Will." The editor accordingly immediately comes to the conclusion that the other five entries refer to the same person—another instance of how carelessly the subject of music has been treated in the notes. A very moderate acquaintance with the history of English art would have sufficed to distinguish William

Lawes, the psalm composer, from his greater and more famous brother, Henry, the friend of Milton. To begin with the lesser light, we find that on November 7, 1660, Lord Sandwich, after a long and confidential talk with his humble kinsman and retainer, "called for the fiddles and books, and we two and W. Howe and Mr. Childe did sing some psalmes of Will. Lawes's and some songs, and so I went away." The same William Lawes, no doubt, is meant when Pepys describes another musical gathering at Lord Sandwich's house, December 14, 1662, "where Mr. Howe and Pagett the counsellor; we sang some psalms of Mr. Lawes and played some symphonys between till night"; and again a year and some months later, where the Diarist after a "very merry dinner" repairs with Mr. Blagrave "to his chamber and there we sang a Psalm or two of Lawes's." This William Lawes, it is perhaps desirable to add, was Henry's elder brother and a pupil of the John Cooper who Italianised his good English name into Coperario, and acquired a certain reputation as a composer and performer on the lute. William Lawes being, like most musicians of the time, a staunch Royalist, fought for his king, and was killed at the siege of Chester, fifteen years before the beginning of the Diary. But his music was evidently still popular when Pepys wrote.

Henry Lawes, who survived his brother by many years, is of course of infinitely greater importance, and we find this fact reflected in the references made to him in the Diary. Not that these are more numerous than those referring to his brother, but their nature sufficiently shows the deep interest taken in his work by Pepys, who in this, as in other instances, displays his critical acumen. Whether he was personally acquainted with the composer does not appear; there is every possibility that he was, for Henry Lawes survived the evil days of the Commonwealth, regained all his honours at Court, and lived to set for the coronation of Charles II. the anthem "*Zadok the priest*," so famous in English church history. He died in 1662.

The first notice of him in the Diary occurs as early as May 31, 1660, and is to this effect: "All the morning making orders. After dinner a great while below in the great cabin trying with W. Howe some of Mr. Law's songs, particularly that of 'What is a kiss?' with which we had a great deal of pleasure; after that to making of orders again."

I confess that I have not been able to trace a song with the beginning above quoted amongst the works of any of the Lawes's; and Mr. R. Lane Poole, of the musical department of the British Museum, to whose courteous assistance I am much indebted, informs me that he has in vain searched for it amongst the MS. and printed collections of the Museum. From internal evidence, however, it seems to me most probable that Henry Lawes is the composer, for the reason, amongst others, that a few months afterwards Mr. Pepys refers again to some songs by Mr. Lawes—this time undoubtedly Henry. The passage is this:—

"So home, and there had a fire in my closet, and fell to entering these two good songs of Mr. Lawes, 'Helpe, helpe, O helpe,' and 'O God of Heaven and Hell,' in my song book, to which I have got Mr. Childe to set the base to the Theorbo, and that done, to bed."

Here we are on safe ground. Both songs occur in that interesting collection, "*The second book of Ayres and Dialogues for one, two, and three voyces*, by Henry Lawes, servant to his late Ma^{tie} in his publick and private musick. (London: Playford, 1655)."

The song first mentioned by Pepys is entitled "*A Storme*," and bears the character of a monologue.

Chloris at sea, near the land, is surprised by a storm. Amintor on the shore, expecting her arrival, thus complains:—

Help, help, O help, Divinity of Love,
Or Neptune will commit a rape upon my Chloris,
She's on his bosom, &c.

The music is of a declamatory character, and depicts the situation of the unfortunate Amintor with considerable force.

More dramatic, however, and infinitely more interesting is the second song referred to in the Diary, which occurs at page 47 of the same volume. It is entitled "Orpheus' Hymn to God," and bears the Greek motto, *Αἰθέρος ἦν' αἰδῶν*. The first stanza may be quoted here:—

King of Heav'n and Hell, of Sea and Earth,
Who shakest the world when thou shout'st thunder forth,
Whom Devils dread, and Hosts of Heaven prayse;
Eternal cause who on the winds doth ride:
Whom Fate (which master's all things else) obeys;
And Nature's face with thick dark clouds dost hide.

The musical treatment is highly characteristic of Lawes, and of the school to which he belongs. Again, the declamatory element prevails over the melodious, and very quaint, amongst other things, is the long roll of semiquavers to the word *thunder*, which Purcell seems to have imitated in a famous passage. Altogether the two songs are very interesting, and few modern critics will differ from Mr. Pepys' statement that they are good.

There is yet another reference to Lawes, occurring in a passage which is amusingly characteristic of the Diarist and his surroundings. As the end of our converse with Mr. Pepys is drawing nigh, the reader will probably not object to spending another Sunday in that worthy's company.

"Nov. 19, 1665. (Lord's Day.) Up, and after being trimmed, alone by water to Erith, all the way with my song-book, singing of Mr. Lawes's long recitative song in the beginning of his book. Being come there, on board my Lord Brouncker, I find Captain Cocke and other company, the lady not well, and mighty merry we were; Sir Edmond Pooley being very merry and a right English gentleman, and one of the discontented cavaliers, that think their loyalty is not considered. After dinner, all on shore to my Lady Williams and there drank and talked; but Lord! the most impertinent bold woman with my Lord that ever I did see. I did give her an account again of my business with my lord touching W. Howe, and she did give me some more information about it and examination taken about it, and so we parted and took boat, and to Woolwich, where we found my wife not well, and I out of humour begun to dislike her paynting, the last things not pleasing me so well as the former, but I blame myself for my being so little complaisant. So without eating or drinking, there being no wine (which vexed me too), we walked with a lanthorne to Greenwich and eat something at his house, and so home to bed."

The "long recitative song" which cheered Mr. Pepys's long row to Erith, although not named by him, may be easily identified. It is evidently the one given to "Ariadne sitting upon a rock in the Island of Naxos, deserted by Theseus," opening the first book of the "Ayres and Dialogues" before quoted. And here again Pepys shows his keen perception of the characteristics belonging, not only to a single piece, but to a whole school of music. Lawes's songs, even those of the most lyrical type, partake of the nature of the recitative in the sense that the declamatory element is never lost sight of. His treatment of the words is always most careful and refined, as careful as in Liszt, or Wagner, or Robert Franz. As in these modern composers, his poetry and his music are always wedded together inseparably; the one

growing out of the other with almost organic consistency. How this can be done without any loss of lyrical impulse or melodic beauty, is shown most eminently by such a song as "When I listen to thy voice" to beautiful words by Waller. For in those days English composers loved to draw their inspiration from the leading English poets, justly avoiding the inane sentimentalities which nowadays pass as the most appropriate "words for music." It was to this quality that Lawes owed the tribute of his great friend Milton, embodied in the lines frequently, but not too frequently, quoted:—

Harry, whose tuneful and well-measured song,
First taught our English music how to span
Words with just note and accent, not to scan
With Mida's ears, committing short and long.

Milton in his just admiration of his friend is, however, led into slightly overstating his case. English composers before Lawes knew that in vocal music the just and harmonious emphasis of the words is of paramount importance; and the greatest English poet had already insisted upon the fact that

... music and sweet poetry agree
As they must needs, the sister and the brother

One God is God of both, as poets feign.

In brief the English school of music, when there was an English school, was essentially of a declamatory, and would have been had it lived of an essentially dramatic kind. The fact cannot be stated too emphatically in these days, when it has become the custom to call that hideous excrescence of modern times, the drawing-room ballad—with its mechanical repetition of one tune through all the stanzas in spite of divergences of text, its commonplace harmonies, its religious avoidance of anything like decent poetry—the "English song" or ballad *par excellence*. The name is a misnomer in every sense, excepting perhaps the one that in every country but England composers and singers of repute would refuse to descend to this style of composition. Apart from this, the modern ballad of the kind alluded to has nothing English about it; neither with English folk-song nor with English art-song has it anything in common. Its model, on the contrary, must be discovered in fifth- and sixth-rate German composers, Abt, and Kücken, and Gumbert, *et hoc genus omne*.

It is perhaps hardly necessary to add that these remarks are not intended to condemn at one fell swoop the entire song literature of modern England. Such a masterpiece as Mr. Hatton's "To Anthea," and all his settings of Herrick, would be alone sufficient to show that the spirit of Lawes and Purcell is still alive amongst us, and he is fortunately not alone in his endeavours to revive the purer spirit of English lyrical music.

But to return to Pepys. His remarks on the subject of English musicians should be supplemented by a few references to foreign schools of art, or rather to that one foreign school which in those days had real and international importance—the Italian. And here again we observe the same justness of view, the same catholicity of taste. The name which is foremost in one's mind if one speaks of Italian music in the second half of the seventeenth century is Carissimi, the last great representative of the Roman School, and himself the precursor and model of a number of great musicians in his own country, of Lulli in France, and through him of Humphreys and Purcell in England. One accordingly finds that a leading place in the Diary is granted to Carissimi. "Baptista," writes Pepys (February 12, 1667), "tells me that Giacomo Charissimi is still alive at Rome, who was master to Vinnetotio, who is one of the Italians that the King hath here, and the chief composer of them," and we have already witnessed his modest admiration

of the "best piece of musique counted of all hands in the world made by Signor Charissimi."

To conclude, let us say a few words of the Italian musicians in London with whom Mr. Pepys came into contact. The Baptista just referred to, who supplied Mr. Pepys with foreign information, is Giovanni Baptista Draghi, a fertile composer frequently and admirably referred to in the Diary, e.g.: "Feb. 12, 1667. With my Lord Brouncker by coach to his house, there to hear some Italian musique; and there we met Tom Killigrew, Sir Robert Murray, and the Italian, Signor Baptista, who hath composed a play in Italian for the Opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician, which is very much; and did sing the whole from the words without any musique prickt, and played all along upon a harpsicon most admirably, and the composition most excellent. The words I did not understand, and so knew not how they are fitted, but believe very well, and all in the recitativo very fine. But I perceive there is a proper accent in every country's discourse, and that do reach in their setting of notes to words, which therefore cannot be natural to any body else but them; so that I am not so much smitten with it as I should be if I were acquainted with their accent. But the whole composition is certainly most excellent; and the poetry T. Killigrew and Sir R. Murray, who understood the words, did say was excellent. I confess I was mightily pleased with the musique. He pretends not to voice, though it be good, but not excellent."

Draghi subsequently learnt to write to English words, and composed, amongst other things, part of the music to D'Urfey's comic opera, "Wonders in the Sun."

Another Italian musician, Cesare Morelli, stood to Mr. Pepys in the relation of teacher and humble friend. A letter from him, written in curious French, shows what Mr. Pepys's kindness and helpfulness were believed to be by his acquaintances. It may fitly conclude the present instalment:—

Bruxelles, ce 23 Novembre, sile de Flandre, 1686.

Monsieur et mon unique Bienfaiteur,

Je vous demande mille pardons de ce que je vous n'ay pas escrit plustôt; mais la cause fut, que ayant trouvé ma mere et ma seur mort, j'ay esté obligé d'aller au pays d'Hainault pour voir l'estat des peu d'heritage qui estoit resté; mais ayant veue, je les ay trouvé tout ruiné et les maisons abattues par les dernières guerres de l'Espagne avec la France, tellement qu'il m'est resté que les simples terres, et ces la encor en mauvais état; je les ay voulu vendre, mais on m'a offert si peu que rien. Si j'aurais seu avant mon depart de Londres le mechant de mes affaires en Flandre, je n'aurais pas m'esloigné de vostre protection.

Le bruit s'étend par tout que Sa Majeste Britannique va former sa Chapelle de Musiciens; vous m'avez fait esperer par vostre puissant appuy que j'en serois un du nombre, si vous avez encor les mesmes bontez pour vostre creature (Je vous supplie de me faire scavoir par cet mien Amy Le Sieur Hustin, porteur de la presente lettre), je me transporteray avec joye pour voir les effects de vous graces, et en mesmes temps vous donner les preuves et marque de ma gratitude par mes continuelles soins de vous plaire en ce que vous me honorerez de vos commandement; entretemps Je prie Dieu pour la prosperité de vostre tres chere personne, estant éternellement,

Monsieur et mon unique Bienfaiteur vostre tres humble et tres oblige

Serviteur

CESARE MORELLI.

(To be continued.)

"STELLA": LYRICAL DRAMA BY AUTERI-MANZOCCHI.

AMONG the many losses, social, artistic, and pecuniary, which Florence has sustained since she ceased to be the capital of Italy, none is perhaps more keenly felt than the loss of good opera. Italians are so fond of theatres and outward show, that they will at any time build ornamental opera-houses rather than schools or other public edifices of more immediate and practical utility; and to that

rule Florence is no exception. During the few years that she enjoyed the privilege of being the capital of Italy, two or three new opera-houses were opened, in addition to those already existing; and hence, when the short reign of glory came to an end, the Florentines found to their surprise and dismay, that they had on their hands no less than five of these temples of art, viz., the Pagliano, the Pergola, the Nuovo, the Politeama, and the Niccolini, offering accomodation to at least nine or ten thousand persons in the aggregate. Florence paid dearly for her characteristic improvidence and love of show, for the opera rapidly declined, and all those spacious and handsome houses are now open for hardly three months in the year, and that only at intervals. It is only within the last six months that the fair Tuscan capital has begun to show some signs of recovery from the state of bankruptcy and despondency into which she had fallen, and that in instrumental and dramatic music too there has been perceptible a certain revival. The only new opera produced at the Pagliano theatre during the short winter season was Signor Auteri's "Stella," which, for Florence, was put on the stage in a remarkably complete manner: and certainly, its lyrical and dramatic merits entitle it to a more than passing notice.

As yet, Signor Auteri's name is probably little known beyond the borders of Italy, although in his native country the young composer, a Sicilian by birth, has already achieved considerable success. His first compositions: six songs, or "*melodie per camera*," were published not many years ago, and not only gave great promise for the future, but offered a pleasing contrast to the namby-pamby songs which Signori Tosti, Rotoli, and other *maestri di canto* in Italy dedicate to their admiring lady pupils. In 1875 Auteri's first opera, "Dolores," was brought out in Florence at the Pagliano. The Florentines, it is true, pronounced it heavy and monotonous—which means that it was not written after the pattern of Bellini and Donizetti—for, be it observed, even to this day Florence has hardly got beyond that obsolete standard. The criticism, therefore, was worth little or nothing: indeed since then the opera has made its way in spite of the defects of a first work of this kind, and was revived in Rome as recently as last winter. The composer's new opera, "Stella," produced for the first time in Florence in January last, is in every respect a more mature, a more finished, and a more advanced work than "Dolores"; and the three special performances at the Pagliano sufficed to establish it firmly in the public favour. No doubt the unexceptionable way in which it was put on the stage goes far to account for the success it achieved; but the work is in itself so interesting and replete with beauty, both from a lyrical and a dramatic point of view, that its salient features may be briefly noticed here.

Stella, a true child of the lagoon, is the daughter of an honest Venetian fisherman. She is affianced to *Lamberto*, a young minstrel in her own station of life, who worships her; but she is madly in love with *Venerio*, a wealthy Venetian noble. *Lamberto* is far away with his lute, and, whilst her father is out fishing, *Stella* thinks of *Venerio*, not without certain doubts as to his professions of love being true and honest. A passing troop of gipsies attract her attention, and she calls them in to know her fate. They tell her that she will live amid surroundings of gold and splendour; and she therefore readily yields to *Venerio*, who carries her off in his gondola, and makes her, of course, not his wife, but his mistress. While she thus lives in splendour, but is conscious of her disgrace, her poor old father dies with grief and sorrow, in *Lamberto's* arms; not, however, without enjoining the deceived lover to find out *Stella*, and

tell her that her dying father forgave her. *Lamberto* discovers that the unfortunate girl is in *Venerio's* palace; but, tormented with remorse, she can stay no longer under her seducer's roof, and disappears. Reduced to abject poverty, she is begging in front of a church, just as the remains of her father, accompanied by *Lamberto* and his friends, emerge from it on the way to the last resting-place, whilst close by, on the Grand Canal, passes a gay carnival procession, headed by the richly adorned gondola of *Venerio*, who is singing a merry barcarole. *Stella* and *Lamberto* recognise each other. *Lamberto* forgives her, and she dies between *Venerio*, who has hastened to the scene, and *Lamberto*, who, fulfilling her last wish, pardons even her seducer.

The author of the libretto, it will be seen, has not taken his subject from ancient or modern history, but from one of those domestic dramas which are enacted, alas! but too frequently, and are not peculiar only to the city of the "one more unfortunate." But the surroundings of Venice, the picturesque costumes of the sixteenth century, the contrast between the humble fisherman's cottage on the lagoon and the sumptuous palace of the proud patrician, the grief of the deceived lover and the light-hearted indifference of the licentious noble, and the simple, yet poetical and pathetic language in which the libretto is clothed, make the subject peculiarly attractive. It is a treat for once to miss the classical priests and savage warriors without which a "grand opera" of our day is hardly thought complete.

Signor Auteri's music is marked by great wealth of melody, combined with effective and, in many parts, excellent instrumental writing. As regards the latter, the stringed instruments predominate decidedly throughout the opera, and it is only in the great ensembles and finales that he has recourse to the entire orchestra, which, be it added, he manages with admirable effect. The opera opens with a short prelude, which foreshadows the leading subjects. In the first act may be mentioned *Stella's* Barcarola, "Sei pur bella o nativa laguna," with the accompaniment of the gondoliers' chorus in the distance; the charming ensemble scene between *Stella* and the gipsies, "Tutto il passato deggio obliar," with brilliant harp accompaniment; the duet between *Venerio* and *Stella*, as also between *Landro* (*Stella's* father) and *Lamberto*. The climax of the opera is in the second act, the scene of which is laid in *Venerio's* palace. It is during one of the orgies, at which *Stella*, dressed as an oriental beauty, is the principal figure, that *Lamberto's* plaintive song is heard on the canal. This song, pathetic and original in the highest sense, he has to repeat before *Venerio* and his guests; and the climax is reached when *Stella*, unable to contain herself, makes herself known to *Lamberto*, and throws herself at his feet. The finale of this act, in which the soprano of the heroine is pitted against the combined forces of the other artists, the full chorus, and the orchestra, is a most powerful and effective piece of writing, though the part assigned to *Stella* is undoubtedly too fatiguing. The third act—which is, perhaps the least brilliant, but the best of the opera—begins with an air, "O la mia *Stella* è fuggita," written expressly for Victor Maurel (*Venerio*), and it is particularly the adagio of this beautiful air which never fails to elicit calls for an encore. It is followed by a graceful orchestral intermezzo for muted strings, descriptive of *Stella's* sad fate; and the remaining salient features of this act are *Venerio's* Barcarola, "Nella tua bruna gondola," *Stella's* pathetic appeal to the bystanders, "Fate la carità," the duet between *Stella* and *Lamberto*, "Mira il mio volto pallido," and the scene of *Stella's* death, which brings the opera to a close. It should be added that the part of the heroine is written for

soprano, that of *Venerio* for baritone, *Lamberto* being tenor, and *Landro* bass.

Not the least of Signor Auteri's merits in writing "*Stella*" is that he has condensed it into three short but effective acts. Throughout he has been very happy in his local colouring, and, although the opera fulfils all the requisites of a modern lyrical drama, it is nowhere burdened with that heavy and noisy instrumentation to which many composers of the day sacrifice every other consideration. The execution of the work redounded greatly to the credit of the composer, who superintended it in person, and no less to Signor Marino Mancinelli, who conducted it in his own masterly manner. It need not be added that Victor Maurel was a magnificent *Venerio*, though perhaps too grave and dignified for the part of the Venetian noble, who is essentially a Don Giovanni. The part of *Lamberto* was assigned to Signor Mozzi, a young Italian tenor who sings and acts with great taste, and phrases beautifully, although the timbre of his voice is somewhat dry, and in the upper register has not the ring of a genuine tenor. Signora Derivis, though not a very powerful soprano, acted and sang the part of *Stella* in excellent style. It need not be added that Signor Auteri met with a very warm reception; and his "*Stella*" may be classed with the most interesting and valuable lyrical dramas Italy has recently produced.

MUSIC IN ST. PAUL'S.

A MUSICAL contemporary has given the publicity of its columns to a letter on the above subject, and we here propose briefly to deal with such passages in the communication as seem likely to convey a false or, at any rate, an inexact impression. The correspondent—who writes from Reading, signs himself "Old School," and has been an attendant at the Metropolitan Cathedral for thirty years past—brings against the musical authorities of St. Paul's the charge that they have shown a "reckless spirit of innovation." This he supports by assertions, some of which may here be quoted:—

"By the rev. gentleman's (Canon Simpson's) own admission, the music for the services at St. Paul's is selected because it is new—" "Having very accurate recollections of the musical service in former years, I cannot but notice how much is lost by the prohibition of music by the good old Cathedral writers,"—"there can be no doubt that he (Canon Simpson) has carried his innovating system much too far. It is overdone altogether—"

In point of fact "Old School" contends that the ancient lights of English church music are put out in favour of the glimmer shed around by their feeble modern successors. It will be observed, however, that although he has Canon Simpson's Report before him, he does not, as our friends north of the Tweed say, "condescend to particulars." We had better supply this omission. On referring to the list of anthems sung in St. Paul's during the year ending last Easter, we find that the three composers most largely drawn upon are Bach, Handel, and Mendelssohn. "Old School," we assume, does not object to these, seeing that two out of the three flourished in the earlier half of the last century, and that the third died more than a generation ago. They, however, were not "good old Cathedral writers" of the description our contemporary's correspondent had in his mind. Let us turn to others more nearly in point, and, allowing ourselves a reasonable latitude of choice, we find that selections from Aldrich have been given twice, from Attwood, nine times; from Battishill, twice; from Blow, once

from Boyce, nine times; from Croft, five times; from Crotch, six times; from Farrant, twice; from Gibbons, twice; from Goss, twenty-three times; from Greene, three times; from Humphreys, once; from Nares, once; from Purcell, five times; from Rogers, twice; from Tallis, twice; from Walmisley, four times; and from Wesley, twelve times. These composers, and a few others not specified, are all associated with orthodox Church music, such as is, for good reasons, dear to the heart of many beside "Old School"; and from the cases cited alone we find that during the year ninety-one anthems by "good old Cathedral writers" were heard in St. Paul's. Whether this is a fair proportion must be decided by individual taste, concerning which there is proverbially no disputing. Some amateurs, like "Old School," would open a door of utterance very sparingly to contemporary composers; on the other hand many more, with just as much right to be heard, would be chary of favour to the old masters. What we contend, from the particulars above given, is that the Cathedral composers are not banished from St. Paul's, and that the service lists are not, as "Old School" avers, "little better than an advertising medium for the works of living composers." Adding to the ninety-one anthems by English cathedral writers two hundred and fifty-seven selections from Bach, Handel, Mendelssohn, Spohr, Beethoven, Schubert, and other dead masters, who wrote for the whole world and for all time, we have a total—by no means complete—of three hundred and forty-eight works which do not advertise living men. The reader now sees why it was not convenient for "Old School" to enter into details.

Turning to the use made of composers still living, we find sixteen selections from Barnby, four from Benedict, two from Bridge, nine from Calkin, seven from Elvey, five from Gadsby, four from Garrett, twenty-four from Gounod, eight from Hiller, three from Hopkins, six from Martin, three from Ouseley, twenty-five from Stainer, twenty-five from Sullivan, and numbers less than three from several other composers. Where is the suggestion of an "advertising list" here? Does Benedict need advertising, or Hopkins, or Gounod, or Hiller, or Sullivan? or is there any deficiency in the claim of Barnby, Bridge, Gadsby, Stainer, and the rest—all of whom have been on trial for years past—to the recognition awarded them in the metropolitan church? Let the unbiassed reader decide. "Old School" tells us that "the vast majority (*sic*) of the new music composed for the church nowadays is so forced and laboured, and there is so little in it that is spontaneous, natural, and fresh, that it inevitably loses by comparison with that of the old English masters." Here, however, we have but an individual opinion, the worth of which cannot be tested because "Old School" keeps back his name. Let us assume that the average value of so many modern anthems is less than the average value of an equal number more than fifty years old, and what then? Is there not all the greater need to encourage rising talent in hope of better results? and does not this justify what, under other circumstances, might be too liberal patronage? The tree of the parable was spared that the servant might dig about it and dung it. "Old School" would cut it down forthwith.

We should feel more respect for "Old School" and his letter had he refrained from a personal attack upon Dr. Stainer. We are not concerned to defend the organist of St. Paul's. Probably he, failing to apprehend the necessity, would not thank us for doing so; besides, he is perfectly able to take care of himself when any real danger arises. We cannot,

however, pass over these words: "... There can be no manner of doubt that if Dr. Stainer's opinions were accepted as law in every English cathedral, not a note would be heard of Purcell, Croft, Boyce, or Greene; but there would be a very good deal heard of Dr. Stainer." Into the right or wrong of this offensive imputation it is not worth while to enter; but we would remind "Old School" that when one gentleman makes such an attack upon another he comes forward to do it in his own name. Only cowards lie in wait for their victim, and spring upon him out of the darkness with masks on their faces. Our contemporary's editor seems to have had a notion that in giving facilities for such an assault he was not doing quite right. We assure him that his perception, however faint, was valuable as a perception of fact, and desire for him the courage to act upon it another time.

If England is really a "nation of shopkeepers," there can be little doubt that we are gradually beginning to close our shops a little earlier than we used to do, in order to go out and enjoy ourselves. But, although we may shut up our shops, it will take many years before we can shut up our shop feelings; and this is probably the reason why art—which, in its purest sense, is thoroughly antagonistic with commerce—is still regarded in this country, at least by the majority, as a relaxation from work. Adelaide Sartoris, in her book of sketches called "Past Hours," noticed in our last number, makes her once famous *prima donna*, Madame de Monferrato, say that when she was singing "to that silent London public, so inanimate, so respectable, and so oppressive," it made her think of the Italians, who, after a great success, would take the horses out of her carriage and draw it home themselves. Now, although we by no means affirm that men should take the place of horses in order to prove their admiration of an artist, one might wish for a little more enthusiasm in the cause than is generally shown by a fashionable audience. Even supposing, however, that the applause and bouquets liberally showered upon favourite vocalists may be considered ample encouragement for operatic artists, when do we ever find more than that a mere passing mark of satisfaction is accorded to those organisers and conductors of exceptionally fine concerts who have done so much to make the general public acquainted with the greatest works of musical art? Strangely indeed, then, would the following paragraph, from a Barcelona paper, read were the incident related as having occurred in the metropolis: "The series of concerts conducted by Dr. Ferdinand Hiller at the Philharmonic Society of Barcelona has proved in every respect most successful. After the performance of Beethoven's C minor Symphony, with which the last concert concluded, a crowd of enthusiasts accompanied the veteran German musician to his hotel, where it remained for some time outside, until the object of their ovation had repeatedly bowed his acknowledgments from the balcony." Can one, even of our "veteran" musicians, record a similar incident on a similar occasion within his London experiences?

WITH reference to a long letter from Messrs. Hime and Addison, recently inserted in the *Manchester Courier*, in which the law relating to the copyright of songs is clearly laid down, a correspondent writes to us soliciting an opinion upon the matter in THE MUSICAL TIMES, and says that he considers the demanding a fee for the performance of works without due notice "an injustice both to the singer and the concert-giver." Now it is clear to us that a man has

as much right to be paid for the work of his brain as for the work of his hands; and the fact of this right in musical compositions having only lately been enforced by no means proves it to be an "injustice." For many years, even when copyright was tacitly acknowledged, country theatrical managers acted pieces without making the slightest remuneration to their authors. Applications were made for payment, but precedent was pleaded as an excuse for disregarding these claims, and at length the "Dramatic Authors' Society" was established, which did for authors precisely what the "Copyright and Performing Right Protection Society" does for composers. But then it conducted its affairs in a different manner, for every manager was furnished with a list of the pieces, with the amount to be paid for performance duly stated, whilst the last-named association demands an annual subscription of £10 10s. for the privilege of "representing" any copyright piece, and issues no printed catalogue by which singers or concert-givers can be prevented from incurring a fine. Herein lies, indeed, the "injustice," and against this system every right-minded person must most emphatically protest. Mr. Harry Wall's name has become unenviably notorious, for although he may have the law on his side, it is evident that his method is designedly to keep his victims unconscious of their danger, and then to pounce upon them, backed by the authority of a Society of the very existence of which they were previously unacquainted. So gross a violation of the tacit rules which regulate commercial transactions is so unusual that unsuspecting persons should be warned of the risk they incur whenever an opportunity offers; and we therefore print the following list of "protected" compositions, which has been forwarded to us, with a promise that we will add to it from time to time the titles of any others which may be sent to our journal:—

"By the sad sea waves" (Benedict); "She wore a wreath of roses" (Knight); "Sweet and low," "The winds that waft my sighs to thee," Polka, "La Cracovienne" (Wallace); "The Muletier" (Balfie); Trio, "This magic-wave scarf" (Barnett); "Will o' the wisp" (Cherry).
FROM "THE LILY OF KILLARNEY"—Songs, "Eily Mavourneen," "I'm alone, I'm alone," "The Colleen Bawn"; Duet, "The moon has raised her lamp above."

FROM "MARIANA"—Songs, "Alas! those chimes," "Hear me, gentle Mariana," "In happy moments," "Scenes that are brightest," "There is a flower that bloometh," "Tis the harp in the air," "Yes! let me like a soldier fall," Duets, "I am the king of Spain," "Oh! Mariana," "Sainted Mother," Trio, "Turn on, old time."

FROM "THE BOHEMIAN GIRL"—Songs, "I dreamt I dwelt in marble halls," "The heart bow'd down," "When other lips."

EVEN in roaming through the literature of an age when music was considered merely as a pleasing accomplishment, only cultivated by the female members of a family, and to be displayed in the drawing-room when all thought was over for the day, we cannot but feel surprise, not only that the utmost ignorance should be shown upon the principles of the art, but that this ignorance, even with the representative authors of the time, should be ostentatiously paraded, as if in defiance of the opinion of those who were better informed. In the works of Fielding, Smollett, Swift, and many others, we meet with constant instances of this tendency to treat both music and musicians with contempt; but, considering the rapid spread of a knowledge of the art, it does appear strange that in the present day many authors should still be found who either do not know, or do not care, in speaking of music, whether their facts are right or wrong. We have on a former occasion drawn attention to a passage by a modern writer in which the horn is mistaken for a trumpet—and this appears the more remarkable, as the former is a grave and the latter an acute instrument—but as both are made of brass, there is more excuse for the error than can possibly be allowed for the one we are about to mention. A

well known authoress, who writes under the name of "Ouida" and professes to have both a love for and a knowledge of music, in her novel "Moths," makes one of her characters say, "You might as well want Rubinstein to make the violin he played on." Considering the popularity of Rubinstein as a pianist, in England as well as on the Continent, this appears extraordinary. We certainly thought that education had got beyond this, even with those who do not profess a more intimate acquaintance with music than can be gleaned by occasional attendance at concerts during the London season. What would "Ouida" think, for example, if she were to read of the "exquisite three-volume novels of Wordsworth," or the "severely classical poems of Charles Dickens"?

WE have heard much of the irritating effect of street music upon the nerves of those who are compelled to be unwilling listeners; and latterly many complaints have been made by railway passengers of the intrusion of itinerant instrumentalists into carriages where, to the misery of the other occupants, they continue to perform at short intervals during the journey. But music, being an indefinite language, however much it may annoy, cannot insult; so that to effect this result it is necessary to ally it with words, and with what success a recent case will prove. It appears that a correspondent of the *Globe* unfortunately found himself in a railway carriage surrounded by a detachment of the "Salvation Army." Of course this pious body, having a mission, could not let the opportunity pass of letting all the passengers know, by means of a hideous chorus, to what a happy frame of mind they had brought themselves; but as the person who relates this incident did not see why this ecstatic choral burst of joy should be forced upon those not concerned in the welfare of the "Army," he ventured gently to remonstrate, whereupon the vocalists instantly changed both tune and words to the following very personal chorus:—

Oh he's going to the devil
As fast as ever he can.

The helpless victim of this attack writes to ask whether the law allows him any redress for this grievance. We should assuredly think that it does; and feel convinced that if he had called any officer on duty at the first station he arrived at, he could have had his cowardly assailants at once turned out of the carriage. Persons intoxicated with religion have no more right to insult their fellow-passengers than those intoxicated with ardent spirits; and if the usual regulations for the protection of travellers do not meet the case, railway companies will have to add something to their bye-laws especially for the "Salvation Army."

THE MUSIC OF THE FUTURE AT BERLIN.

(FROM OUR SPECIAL CORRESPONDENT.)

IF I had to report from any other German town about the impression created these last few weeks, artistically and personally, by the visit of the great *trias*—Wagner, Liszt, Bülow—I should have chosen a different heading to the above, because the notions originally associated with the term "Music of the Future" have become antiquated there long since—being, in fact, identical with the "Music of the Present." In Berlin, however, as is the case in almost all matters of musical progress here, we have also, as regards the strivings of the so-called New German school, remained at least a decade in the rear of the other musical centres of the Fatherland, and the word "Music of the Future," in its original disparaging significance as a *sobriquet*, cannot be said to be altogether out of date with us. Berlin, indeed, occupies a most singular position in

matters musical amongst the towns of the Empire, inasmuch as it harbours within its walls a considerable number of able and worthy musicians, some of them in influential public positions, who not only know nothing of Wagner, but who, moreover, do not care to know. And that these men are backed up by a considerable portion of the public is proved by a series of abnormal manifestations; among which I will only instance the singular attachment shown to Graun's Oratorio, "Der Tod Jesu," which is performed here annually, at least three times during Eastertide, and which, with its old-fashioned, semi-operatic music, stands in strange contrast with the modern deepening of taste wrought by the revived study of the works of the great Bach. On the other hand I will hasten to admit that a rest-and-be-thankful spirit does not by any means pervade the conservative ranks of our town, as is abundantly proved by the meritorious and successful efforts made by such musicians as Edward Grell, Heinrich Beller-mann, Friedrich Kiel, in their respective spheres of a *capella* choral singing, counterpoint, and musical science. Nor should the untiring zeal of the numerous progressive elements here, notably that manifested for years past by the Wagner-Verein, be overlooked in surveying Berlin musical life, as they have undoubtedly done much to spread the knowledge and the appreciation of the new art whose disciples they are.

In these circumstances, therefore, the presence of the three just-named veteran champions of the artistic movement of our time in Berlin was an event of special interest, and doubly gratifying was it to have been a witness of the enthusiastic reception accorded to them by the public. Franz Liszt arrived here on April 23, in order, in the first place, to assist at the performance by the Cäcilien-Verein, under the direction of its excellent Conductor, Herr Alexis Hollaender, of his Oratorio, "Christus." Long before his advent, however, the lively interest, which is justly associated as much with the man as with the artist, found its expression in the ever-recurring notices concerning his expected stay here published in the numerous organs of the press. Nor was there a lack of artistic demonstrations, in addition to the "Christus" performance, to commemorate the event. Amongst these, first in chronological order, and certainly not last in musical merit, must be mentioned a Liszt Evening, instituted by Musikdirector Bilsé, at the Konzerthaus, where the "Faust Symphony" was performed in a manner which may be described as absolutely perfect. That such was the opinion also of the closely packed audience might have been inferred by the enthusiasm it displayed during the performance, and which may have been enhanced by the consciousness that at that very time the author of the work would have arrived in the capital, and taken up his residence in the mansion of the Minister Von Scheinitz, his friend and admirer.

Greeted on his arrival, as was natural, by a few personal friends only, the veteran master became on the following day the object of an enthusiastic ovation on the part of thousands belonging to the *élite* of the Berlin artistic world, who had assembled in the spacious and elegant hall of the Central Hotel, where a concert and festive banquet in honour of Liszt had been arranged by the Wagner-Verein. The symphonic poems, "Les Préludes" and "Festklänge," the scene, "Jeanne d'Arc" (Fräulein Marianne Brandt), and the "Prometheus" choruses, formed the well-chosen programme of the concert; and the execution by the Parlow'sche orchestra and Eichberg'sche Gesangverein, under the direction of Herren Mannstaedt, Lessmann, and Eichberg, was equally satisfactory. More than once during the performance traces of emotion could be discovered in the face of the *maestro*, which was more especially apparent when, after the first number of the programme, he was greeted with some appropriate verses from the pen of E. Dohm, spoken by an actress of the Royal Theatre, Fräulein Clara Meyer. On this occasion already it became evident that the appreciation of the art-reformatory standpoint represented by Liszt is by no means absent amongst our public, and that the outward impulse only is required in order to raise it into full activity. Still more convincingly was this proved, however, on the evenings of April 23 and 25, on which took place respectively the performance of "Christus" and the *soirée* of pianoforte music by Liszt, given by Dr. von

Bülow, both held at the Singakademie. With rapt attention, nay with reverence, the audience, which filled every available space in the hall, listened to these performances, and ever and anon the master was greeted with such storms of applause, as rendered it difficult to imagine that the public enthusiasm displayed forty years ago in the same place, when Liszt, then in the full possession of his youthful powers, enchanted his hearers by his pianoforte-playing, could have been heartier. I do not maintain that the satisfaction displayed by the audience on the first of the two occasions in question was intended for the composer alone. "Christus," with its somewhat bold amalgamation of Catholic-liturgic and modern-dramatic musical elements, could scarcely produce a uniformly favourable impression, although both the vocal and orchestral bodies engaged in the performance under Hollaender's excellent leadership, as well as the principal interpreters of the vocal soli—Frau Anna Hollaender (soprano) and Herr Senft von Pilsach (baritone)—had been rehearsing the work for months previous, had fully entered into the spirit of it, and proved themselves equal in every way to the by no means insignificant technical demands made by the composer. Herr Senft von Pilsach more particularly fused into his part that true religious feeling which pervades the entire work, and which sufficiently explains the general impression it created; an impression which has nothing in common with a so-called *succès d'estime*, but which, in my opinion (and that even of some reactionary critics), will prove a lasting one.

The final and most brilliant act in these memorable Liszt festivities in Berlin was the musical homage rendered to the master by his most legitimate artistic inheritor, Hans von Bülow. Threefold was the cause of the excitement which manifested itself in the Singakademie on this occasion, to a degree which I do not remember to have been witness to for many a year, but which is not unnatural if we consider the *quid*, the *quo modo*, and the *quibus auxiliis* of the case. Concerning the first question, then, the programme was distinguished by the variety and the judicious grouping of its numbers: it consisted of the Sonata dedicated to Robert Schumann—the same work by the interpretation of which, some twenty-five years ago, Bülow had raised a storm of angry criticism, but which, on this occasion, produced a powerful effect—followed by four pieces from the "Années de pèlerinage," the Legend, "St. François de Paule marchant sur les flots," four Etudes, the second Ballade, a polonaise, a mazurka, valse-impromptu, and, in conclusion, the Scherzo and March in D minor. The question as to "How?" is to be answered that, in the opinion of all who had heard the pianist during the last few years, Bülow has, in the execution of this gigantic programme, surpassed himself. Even the famous Herculean performance of the five sonatas by Beethoven was outdone here by the sovereign mastery with which the player mustered and sustained his forces in the wide area of battle he had chosen for himself. If ever the receptive capacity of an audience was sorely taxed in endeavouring to keep pace with the executive powers of the concert-giver, here surely was the case. That this *rapport* was nevertheless sustained, that (to supply the answer to our third proposition) the *auxilia*—in this case the mental disposition of the audience—never forsook the heroic champion to the last, was shown by the perfect burst of applause which followed immediately upon the performance of the final number, which continued unabated for some time, and was only to be quieted after the imposing yet most sympathetic figure of Liszt had appeared on the platform to receive, jointly with his great pupil, the thanks of the auditory.

Who can fail to be reminded of the old motto, "Le roi est mort, vive le roi," when I state that the artistic animation set on foot by Liszt's presence here was closely followed by a second event, no less stirring and animating, viz., the performance at the Victoria Theatre of Wagner's "Nibelungen Ring," with the personal co-operation of the author. That such an undertaking should awaken the curiosity and attract the attention of far wider circles than those appealed to by Liszt's visit was obvious. And just as the latter himself, many years ago, in modest acknowledgment of the superior genius, had looked upon the propagation of the "Art-work of the Future" as the

most important portion of his artistic mission, he will not now take it amiss if the people of Berlin look back upon the "Liszt week" as a mere prelude to the "Wagner week" which followed it. For the reason alone, that the production of the Nibelungen tetralogy would demand the surmounting of difficulties far greater than those required for the Liszt performances, the realisation of the former was looked forward to with the more intense interest. Serious doubts were entertained whether, in an atmosphere charged with the distractions and pre-occupations of a metropolis, the necessary calmness of mental disposition, demanded by Wagner himself for the due appreciation of a serious art work, could be obtained. Again, it was urged that, even if a sufficient number of enthusiasts could be found ready to support the undertaking, it was more than likely that a considerable portion of them would be prevented from doing so by the, at least for Berlin, unusually high prices (viz., dress circle £6, stalls £4, for the series of four evenings). Lastly, it was considered doubtful whether a company of performers gathered together from all parts of the country, and more especially a second-rate orchestra like the Symphonie-Capelle, would be able to fulfil the exacting demands which Wagner is wont to make upon the executive artists. All these doubts have proved to be unfounded. Long before the opening night the demand for tickets had become so great that the financial success of the undertaking was assured, while the attitude of the public during the two performances of the "cyclust" which have so far been completed has been equally satisfactory. Nor could the latter have been otherwise considering the array of talent which the Leipzig Director, Angelo Neumann, had brought together, and whose combined efforts realised an effect not only superior to anything we are accustomed to here, but considerably surpassing what had been accomplished at Bayreuth. I need only name Herr and Frau Vogl (Munich), Herr Scaria and Frau Materna (Vienna), Herren Schelper and Liban, and Frau Reicher-Kindermann (Leipzig), in order to escape any possible charge of exaggeration. In the same breath, however, I must mention the Leipzig Capellmeister, Anton Seidl, as the inspiring and directing spirit of the whole, under whose leadership the hitherto by no means faultless orchestra was metamorphosed in a marvellous manner; for, both as regards euphony and precision and, what is still more important, discretion in accompaniment, its execution was an extraordinary one. The latter quality, indeed, is indispensable for the effective rendering of Wagner's music-dramas, as has been abundantly shown by the unfortunate *reprise* towards the end of 1876, in Berlin, of "Tristan and Isolde," when this work—which only a few months previously had, under the composer's personal supervision, achieved a brilliant success—was simply killed by the obtrusiveness of the orchestra, and, as its opponents hoped, placed on the shelf for ever. In the present instance, thanks to the exemplary conduct of the Symphonie-Capelle (which, however, was reinforced by several eminent instrumentalists) every word of the singers could be heard, and the full enjoyment of the work be attained, which, as I am more and more firmly persuaded, depends in Wagner's case entirely upon the *simultaneous apprehension of tone and word*.

Under such auspices an artistically festive atmosphere was felt to pervade the opening evening, the 5th ult., when "Rheingold" was produced. An enormous line of carriages winding its way, long before the hour of commencing, in the direction of the Victoria Theater, an unusual contingent of police, both mounted and otherwise, countless spectators crowding the windows of the neighbouring houses—all this indicated an event of a special character. Still more festive was the appearance presented by the interior of the theatre. From an early hour every seat was occupied, and their fortunate occupants displayed for the greater part the most brilliant toilets, all the members of the Royal family then in Berlin being present. When at last Richard Wagner made his appearance in the box immediately opposite the Royal *loge*, such cheers were heard from all parts of the house as are probably without precedent in the annals of our theatres, and which must have convinced every one present that Berlin, though late, had at any rate now become

mature for the appreciation of the "Nibelungen Ring." I will confine myself to a few remarks regarding the progress of the performance or performances themselves, since I may assume on the part of the readers of THE MUSICAL TIMES an acquaintance with the dramatic outline of the tetralogy generally. Vogl (*Loge*) elicited the same enthusiastic applause as at Bayreuth, while Liban (*Mime*) and Schelper (*Alberich*) were at least equal to the representatives of these parts at the memorable first performance in the Bavarian town. Scaria (*Wotan*) and Frau Reicher-Kindermann (*Fricka*), however, decidedly surpassed their Bayreuth prototypes, infusing into these characters far greater warmth and dramatic life. Only the *Rhine-Daughters* (Mesdames Monhaupt, Klawnsky, and Löwy) were better represented at the original production; but then it must be remembered that it is no easy matter to find three such excellent representatives of the parts together as were the sisters Lilli and Marie Lehmann and Frau Lammert in 1876. Scarcely less surprising than the performance of the artists was the attitude of the audience on this occasion, most favourably distinguished as it was from that of an ordinary opera night. There were no late comers, no rising before the curtain had dropped; ladies' fans, which so frequently and pitilessly move at variance with the rhythm displayed in the music, were almost entirely dispensed with; and the barbaric custom of applauding the moment the curtain has gone down, heedless of whatever beautiful things the composer may still have to communicate through the orchestra, was, whenever it began to be heard, met by such energetic opposition that silence was at once restored, and the applause deferred until the final chord had been struck.

Higher still the waves of enthusiasm rolled during the performance of "Die Walküre," and the *impresario* of our Royal Theatre, Herr von Hülsen (whose credit, by the way, cannot fail to have materially suffered by the success of the undertaking of Herr Neumann, he having pertinaciously refused to perform the "Nibelungen" here) certainly showed discrimination in omitting this part of the tetralogy from his anathema. A finer performance could, however, scarcely be conceived. Herr and Frau Vogl, as *Siegmund* and *Sieglinde*, as well as Frau Materna, as *Brünnhilde*, initiated the spectators by their masterly representation into the profoundest secrets of this grand tragedy; and even the so-called tedious portions of the work—the certainly somewhat long-spun dialogues between *Wotan* and *Fricka*—produced at the hands of Scaria and Frau Reicher-Kindermann an effect the reverse of fatiguing, being in fact fascinating in a high degree.

The pleasure of being able uninterruptedly to bestow praise is such a rare one for the critical reporter that I could wish to continue in the same strain, even at the risk of becoming wearisome to the reader. However, there is a limit to all things, and this fact has to be applied also to the Victoria Theater. The performance of "Siegfried" was, it must be admitted, less fortunate than the preceding parts of the "cyclust" since the impersonator of the stalwart hero (Herr Jäger, of Vienna) decidedly failed to interest the audience, either vocally or histrionically, his voice suffering moreover from indisposition. Somewhat less unfavourable was the impression produced by the same artist on the following evening, in "Gotterdammerung," and, thanks to the excellent co-operation of the remaining executants—among whom, as worthy representatives of the minor parts, I have still to mention Mesdames Schreiber, Riegler, Stürmer, and Liebmann, and Herren Schwarz, Siegmundt, Röss, and Von Reichenberg, as well as the imposing and capably trained chorus of the "Mannen"—the first cyclical performance of the work was brought to a worthy close. Regarding the partial failure of "Siegfried," just referred to, I will at once add that it was brilliantly atoned for in the second performance, when Vogl had undertaken the title *role*, and, in association with his wife, who on this occasion replaced Frau Materna, did full justice to this admirable drama.

A considerable share of the success of this after all somewhat hazardous enterprise must, of course, be attributed to the personal participation of Wagner, who not only conducted the rehearsals with his accustomed assiduity, but was present also throughout every one of the

performances. At the conclusion of those of "Rheingold" and "Gotterdammerung," indeed, the master stepped on to the stage and addressed the audience to the effect that their plaudits were due this time not to himself, but to the artists who, with devotion and ability, had initiated themselves into a style of music to which at least some of them had been hitherto unused, and also to the enterprising manager who had had the courage to present his work to a metropolis over-accustomed to the enjoyment of all manner of high-class artistic performances. It was a touching sight to behold the master at the final moment, surrounded by his executive artists, who, at his request, were joined likewise by Director Neumann and Capellmeister Seidl, in order, as he said, "to receive publicly his thanks." Gladly should I have seen a third individual in the same position, namely, the manager of the entire scenic apparatus—that is if such distinction had been merited on his part. Unfortunately this was not the case, and here I cannot absolve the Victoria Theater from the blame of having failed to do such justice to the scenic effects as might have been expected from the antecedents of a stage where during the last few years so many spectacular pieces had been most elaborately mounted. As a matter of fact, the scenic arrangements of the "Nibelungen" here are in many respects inferior to those of other establishments where the tetralogy has hitherto been produced (Vienna, Munich, Hamburg, Leipzig, Cologne, Brunswick, Schwerin, Weimar). Considering how much of the complete success of the Wagnerian drama depends upon the visible effects, and how the master, if he has exhausted for many years to come the poetic and musical possibilities of the music-drama, has yet left a wide field open for the ingenuity of the machinist and the art of the scene-painter, the wish naturally presents itself to the mind that a theatre may at last come forward which will do full justice to the "Nibelungen Ring" as regards also a worthy outward mounting. In the hope then, that the prospective performance of the "Festspiel" in London—the realisation of which, after the Berlin experience, can scarcely now be doubtful—will solve this problem in a brilliant manner, I greet the sister capital with a hearty *Vivat sequens!*

HER MAJESTY'S THEATRE.

A RECORD of the principal performances at this establishment during the month will not detain us long, for the lessee has evidently entered upon a feeble season or is reserving his strength for his concluding weeks. The cast of "Il Barbiere" on the opening night (the 7th ult.) was scarcely what we should expect at a high-class opera house, Mdle. Anna de Belocca, indeed, being the only singer at all equal to the requirements of Rossini's bright and sparkling music. Mdle. Tremelli has made a great advance in public favour by her performance of the heroine in "La Favorita," and Signor Ravelli was fairly good in the part of *Fernando*. The new comer, Mdle. Adalgisa Gabbi, is a good, but not a great, artist. Her voice is a genuine soprano, and her intonation has improved since the first night, when much of the music in "Aida" suffered from her singing out of tune. As *Leonora*, in "Il Trovatore," she was more successful; but it is doubtful whether she will permanently retain the high position to which she aspires. Madame Ilma di Murska has been well received as *Dinorah*, in Meyerbeer's opera—one of her best parts—and Signor Galassi as *Hoël*, Signor Runcio as *Corentino*, and Mdle. Tremelli as the *Capraja* gave much strength to the cast. Madame Christine Nilsson is announced to appear as *Marguerite*, in Gounod's "Faust," but too late for notice in our present number.

ROYAL ITALIAN OPERA.

MADAME SEMBRICH has not only fully sustained, but materially strengthened, the position taken at the commencement of the season, and recorded in our last number. Her refined and truly artistic singing in the part of the heroine in Meyerbeer's "Dinorah" was received by discriminating—if not very warm—applause, especially in the "Shadow song"; and although we might wish for a little more vitality in her action, the purity of her voice and the certainty of her execution created a marked impression

upon the audience. The reappearance of Madame Albani in her favourite part of *Gilda*, in Verdi's "Rigoletto," proves that she has in every respect gained by the rest during the recess, a fact perhaps even more apparent in her excellent assumption of *Marguerite*, in Gounod's "Faust," and *Elsa*, in Wagner's "Lohengrin," the last-named characters, indeed, being perfectly ideal representations of two of the most difficult parts on the lyric stage. Madame Patti's appearance in the part of *Semiramide* has revived the interest in an opera the admiration of which is fast fading away. Her vocalisation is even more perfect than formerly; and both in her solos and the well-known showy duets she was rapturously received. The indisposition of Mdle. de Reszke, who was announced to play *Valentine*, in "Les Huguenots," made us acquainted with a talented *débutante*, Madame Fursch-Madier, who sustained the part with fair success. She has a really good soprano voice, and sings in a truly legitimate style, but her upper notes are somewhat uncertain, and her acting is wanting in dramatic power. The *début* of M. Mierszowsky in the arduous part of *Arnold*, in "Guillaume Tell," showed that his ambition was somewhat beyond his powers. He has certainly a fine voice, but he sang occasionally out of tune, his best effort, however, being in the "Corriam," which demanded the energy he undoubtedly possesses, but which, in portions of the music where this was not required, he could scarcely control. As *Raoul*, in "Les Huguenots," he was much better; and we may still hope that he will prove a welcome addition to the company. Of M. Gresse, who made his first appearance as *Marcel*, in the same opera, but little need be said. His music was tolerably well sung, but he made little impression upon the audience, all of whom have been accustomed to hear much better representatives of this important part. The new tenor, Herr Labatt, disappointed us as *Lohengrin* in Wagner's opera, because we had heard much of his success in Germany. His voice is hard and unsympathetic, and throughout the evening he failed to impress the audience either by his singing or his acting. Madame Trebelli has given much strength to all the works in which she has appeared, and Mdle. Valleria and Madame Scalchi have been cordially welcomed. Mention must also be made of M. Dupont, whose conducting is remarkable for quiet power, although in some of the *tempi* he appears to differ from his predecessors. All the operas he has directed, however, have on the whole gone remarkably well, and he will no doubt prove a valuable acquisition to the establishment.

CRYSTAL PALACE.

NEXT to giving too little, there is nothing so unadvisable as giving too much. Such a moral might be pointed from the history of the special performances which the Crystal Palace directors have thought it wise to add to their ordinary series of Saturday Concerts. As regards the interest of the programmes and the excellence of the performances they have certainly shown no falling off; but the audiences have been very scanty, for no other reason apparently than that to the ordinary mind Saturday Concerts in May somehow do not seem to tally with the universal fitness of things.

But before coming to the special performances, we have to say a few words of the interesting Concert given as usual for the benefit of Mr. Manns on the last day of April. Mr. Manns on this occasion had provided a programme to suit the most divergent and the most fastidious tastes. There was Mozart's "Figaro" Overture and an Aria from "La Clemenza di Tito" to pacify the strict conservatives; operatic airs by Gounod, Meyerbeer, and Donizetti, delighted the lovers of the opera; Berlioz upheld the cause of the advanced French school; even English music was represented by two of Dr. Arne's songs; and Beethoven's Pianoforte Concerto in E flat, admirably given by Mr. Franz Rummel, indicated that highest stage of art where difference of opinion ceases to exist. In addition to all this there were two novelties of more than ordinary importance—viz., the two overtures which Brahms was known to have written last summer, and which were first performed at Breslau on the occasion of a Doctor's degree being conferred on the composer. The first of the two Overtures, known as the

"Academic," is of a somewhat local character, being founded on German students' songs very familiar at the university cities of the Fatherland, but unknown in England. It cannot be denied that the work as a whole somewhat suffers from the heterogeneous materials of which it is composed; at the same time one cannot but admire the masterly manner in which these materials are blended together and turned to contrapuntal account. The second Overture, named the "Tragic," is the very antipodes of its predecessor. Here Brahms speaks the language most congenial to him, that of deep, thoughtful, albeit subdued, feeling. The key of the Overture is D minor, and its dimensions and import would well entitle it to the name "symphonic poem," provided the author had given us the clue to the ideas in his mind when composing it.

The only important feature, and a very important one, at the opening Special Concert (on the 7th ult.) was the first appearance at the Crystal Palace of Madame Sophie Menter, who gave Liszt's second pianoforte Concerto in A. Madame Menter is amongst the leading exponents of the modern school of pianists. Her tone is powerful and brilliant, her technical skill all but phenomenal. At the same time she is by no means wanting in delicacy and refinement of touch, and some of her *pianissimi* were beyond all praise. Liszt's Concerto in A, although less popular than that in E flat, played by Madame Menter at Mr. Ganz's concerts, is not inferior to it as regards poetic beauty, and its admirable rendering did not fail to impress the audience at the Crystal Palace.

The most striking feature of Raff's second Symphony in C (Op. 140), heard for the first time at the second Special Concert, is a negative one—the absence of the programme in which this composer usually delights. Apart from this, little need be said of the work, and that little in its favour. Its melodies are pleasing and cling to the ear, and Raff's consummate mastery is, as usual, displayed in instrumentation and contrapuntal writing. Mrs. Meadows White's charming Overture, "Jason," also formed part of the programme, and Herr Heymann, one of the innumerable foreign pianists at present in London, played Chopin's Concerto in E.

Another Symphony, this time by Rubinstein, was the opening number of the third Concert. It is surnamed the "Russian," and accordingly based on the popular songs and dance tunes of the composer's country. Whether these tunes have been literally transcribed or merely imitated by Rubinstein we cannot say; neither is it of much consequence. Such as they stand they give its charm and artistic *cachet* to a work which, we have no doubt, will be counted among Rubinstein's most pleasing, if not most profound, attempts at symphonic writing. The second movement, a kind of scherzo, with a fugue by way of trio, is the most charming number amongst the four. Grieg's Pianoforte Concerto in A minor, first played by Mr. Dannreuther, and on this occasion given with admirable effect by Mr. Franz Rummel, was the only other feature worthy of permanent record. It need not be added that Mr. Manns has acted throughout as Conductor, the orchestra also being the same as usual.

MR. SIMS REEVES'S FAREWELL ORATORIO PERFORMANCES.

MR. REEVES has evidently resolved to convince the public that he retires from the profession in the full possession of his powers, for certainly never has he sung more finely than at the farewell performances which have taken place during the past month at the Royal Albert Hall. At the first Concert, on April 27, Handel's "Judas Macabæus" was given, the solos "Call forth thy powers," "So will'd my father," "We come; O see," and "Haste we, my brethren" in the first part, being sung by Mr. Reeves in a style which defies criticism. The tenor music in the second part was excellently rendered by Mr. W. H. Cummings; and it need scarcely be said how attractive was the singing of Madame Christine Nilsson, Madame Trebelli, and Mr. Santley, or that the choral music received an admirable interpretation by the Royal Albert Hall Choral Society. At the second Concert, on the 4th ult., when the "Creation" and "Hymn of Praise" were performed, Mr.

Reeves was unfortunately prevented by indisposition from appearing, and his place was most efficiently supplied by Mr. E. Lloyd. On the 18th ult. "Israel in Egypt" was the oratorio selected; and during the evening the admirers of the great tenor had ample opportunity of hearing him at his very best. It is not too much to affirm that Mr. Reeves has made the short solo "The enemy said"—formerly but little noticed—one of the prominent features of the oratorio; and certainly on the occasion under notice he even eclipsed all his former efforts. His singing of the recitative, "Deeper and deeper still," and air, "Waft her angels," from "Jephtha," interpolated between the parts of "Israel in Egypt," was also a marvellous display of pure vocalisation, dramatic feeling, and intellectual perception of the text; the overwhelming applause of the audience expressing but feebly the high appreciation of all competent judges upon so ideal a rendering of Handel's music. Mesdames Sherrington, De Fonblanque, and Patey; Messrs. Lloyd, Santley, and Foli, were the other vocalists; and the choruses, sung by the Royal Albert Hall Choral Society, were most effective, and elicited warm applause. The performances have been ably conducted by Mr. Joseph Barnby. We much regret to announce that, in consequence of Mr. Reeves having undergone a surgical operation, the next performance, which was to have taken place on the 25th ult., is postponed until the 13th inst., when it is sincerely hoped that he will be enabled to continue the series of concerts which have already afforded such gratification to all music-lovers.

THE RICHTER CONCERTS.

THE third season of these Concerts—which have so suddenly, but far from unaccountably, sprung into a position of first-class importance—began on the 9th ult., supported, it is said, by a strong subscription and, we know, by vivid recollections of previous excellence. The orchestra engaged was not less numerous than of old, while to a large extent its ranks included artists already accustomed to Herr Richter's beat. Herr Franke again acted as *chef d'attaque*, the other principals being Messrs. Risegari, Hollander, Ould, Neuwirth, Svendsen, Lebon, Horton, Egerton, Trout, Paersch, Jaeger, Müller, &c. For the most part these are very good names; we must, however, point out that the "wind" department is not in all respects equal to the "string." More than once it has happened that attention could not but be drawn to the fact, and the suggestion is that some of the "rank and file" are not quite up to the standard. We are indisposed to adopt this, since the faults observable might have been due to carelessness rather than want of skill; and really the marvel is that, with both Italian Operas at work and the musical season in full operation, Herr Richter should be able to command the services of so many men against whom nothing can be said.

The first Concert was diversified in character. It began with Wagner's "Huldigungs-Marsch"—that is to say with pompous orchestral effect which wrought up to a climax the enthusiasm kindled by Herr Richter's appearance on the platform. Then came a novelty, purporting to be a "Concerto" or Sonata for strings alone (five parts), the work of John Sebastian Bach, and played for the first time in England. Much interest had been called forth by the announcement of this piece, but it collapsed almost entirely on discovering from the programme-book that the "concerto" was really written by Herr Hellmesberger, of Vienna, who founded it upon a first violin part discovered by some unknown person in Dresden, and supposed to be in the handwriting of the Leipzig Cantor. We need not trouble ourselves about the connection of the work with Bach, who may, or may not—probably not—have had a hand in it. For the concerto itself, as it stands, we can say none but words of praise. The themes are entirely characteristic of the Bach period, and Herr Hellmesberger has treated them not only with cleverness, but with true historical *vérité*. Because the Bach tradition is doubtful, that is no reason why so able a piece should be set aside, and we hope to hear it again. It was almost perfectly played by Herr Richter's little army of strings, as was, immediately afterwards, the overture to "Oberon" by all the band. Here, indeed, we had one of the exceptional results which even this conductor

and this orchestra secure only now and then. Nothing more delicate and refined, where such qualities were demanded, or vigorous and powerful, where these were required, could have been conceived. The Choral Symphony followed, with Miss Pyk, Miss Rosenthal, Mr. Boyle, and Mr. King as solo vocalists; chorus by the amateurs trained last season under Herr Frantzen. Beethoven's great work was presented under almost the same circumstances, and with the same specialties of reading as in 1880. We are, therefore, free from any obligation to go into details. Let it suffice that the time of the Adagio and Scherzo was open to exception by amateurs accustomed to English traditions, the one being faster, the other slower than is our use. As a whole, the performance barely came up to that of last season. It was, however, one of much interest, and worthy of study as illustrating the custom of Beethoven's own city with reference to his greatest work.

The second Concert (16th ult.) opened with the Academic Festival Overture by Brahms, an arrangement of which for four hands was noticed in THE MUSICAL TIMES last month. Our remarks were penned when it was not publicly known that the work, together with the Tragic Overture, its companion, would be so soon heard at the Crystal Palace, where both were performed in connection with Mr. Manns's "benefit," and it is creditable to concert-giving enterprise that the delay in producing them was of the briefest. The Crystal Palace performance discounted the interest attaching to that under Herr Richter, but, as it turned out, the subject is of little moment. Herr Brahms's overture will naturally be valued by Germans, upon whose familiar student-songs it is based; non-Germans, however, will see in it only a kind of orchestral fantasia having a number of themes with no natural artistic affinity, and boasting *per se* no great measure of attractive qualities. Of course one must avoid looking too critically at works of this sort. The overture is a *pièce d'occasion* celebrating the connection of its author with the Breslau University; and if it served its immediate purpose, as undoubtedly it did, there is an end of the matter. But even those who look at the work from without, so to speak, must admire the remarkable ability shown in the treatment of the themes, and the wealth of the orchestral effects produced. The performance excited little or no demonstration from those who heard it. A more decided novelty even than the penultimate production of Brahms came next in order. We refer to Liszt's "Mephisto Walzer"—one of two orchestral pieces founded on a poem, itself based upon the legend of Faust, by Lenau. Herr Lenau's work gives to the legend the benefit of Herr Lenau's fancy. Thus it pleased the writer to take Mephisto and his victim to a village inn where a nuptial feast was being observed; and to make the Tempter play a maddening tune to the dancers, under the intoxicating influence of which Faust waltzes away to the woods with the bride. The story, however glorified by poetic talent, is not the most decent, and one might have supposed that even composers of the "intense" school would refuse to degrade an essentially pure art by bringing the two into contact. Liszt, however, has yielded to temptation, and his music purports to tell the story from the tuning-up of the village orchestra to the moment when Faust finds himself alone in the woods with the woman whom devilish art has placed in his power. For a work of this kind we have no criticism. It is a thing to sorrow over. But, in the interest of common propriety, we must protest against such subjects being thrust under the eyes of people who, in going to a concert room, believe themselves secure from offence. Things are coming to a pretty pass when there is need to cry out for a censorship over programme-books! The atmosphere of the room, fouled by Liszt's piece, was effectively purified by Wagner's "Siegfried Idyl," with its suggestions of pure and happy family life. Beautifully played, this was received with enthusiasm, and after it Schumann's Symphony in C beckoned the audience to the exalted and rightful home of music, where lives the Heavenly Maid free from the stain of contamination with the vileness of earth, free, indeed, with all the liberty that belongs to purely spiritual conception.

The third Concert (19th ult.) offered a special attraction to lovers of Mendelssohn's music, by placing at the head

of its programme the Overture, Scherzo, Notturmo, and Wedding March from "A Midsummer Night's Dream." It would seem from the character of the performance that Herr Richter reckoned with too much confidence upon the familiarity of the subject; but, be this as it may, the execution left a good deal to desire. It was neither so refined nor so precise, neither so picturesque nor practical as it might have been with even a moiety of the care bestowed upon works less deserving. Herr Richter may be no great admirer of Mendelssohn. We do not know whether he be or not, nor does it much signify, in presence of the axiom that whatever music a man in his position undertakes to present should receive all possible attention, with a view to its standing in the best light. The Mendelssohn selections were followed by Chopin's Pianoforte Concerto in F minor, as amended (?) by Herr Carl Klindworth; Mr. Walter Bache undertaking the solo part. Upon this we need only dwell long enough to praise the skill shown by Herr Richter in conducting the accompaniments. Under the Viennese *bâton* a soloist has all possible advantage, and herein lies one of Richter's best recommendations. He excels in a particular work as to which most *chefs d'orchestre* are conspicuously deficient. Goldmark's Overture "Penthesilea" contains some bright and effective orchestral passages, but does not at first sight appear in an important or even a distinctive light. The Concert ended with a remarkably fine performance of Mr. Cowen's "Scandinavian" Symphony, concerning which so much has been said of late. We shall not rediscuss the merits of this work. But little time has passed since its production, and no intervening experience has given cause to retract a word of praise. The "Scandinavian" Symphony is an achievement of talent, and, in some respects, of very high talent. Herr Richter's patronage was therefore given to it as a matter of right on the one side, and of duty on the other. Against that patronage no charge of half-heartedness can be brought. The symphony had been well studied; it was magnificently played, and received with applause that showed how, after all, an Englishman can obtain recognition in his own country, when he has done anything specially deserving.

Coming to the fourth Concert (23rd ult.) two novelties claim attention, the one an orchestral Capriccio by Grädener; the other the "Tragic Overture" of Brahms to which reference has already been made. The first of these has decided merit. It is what its name implies, and the fancifulness of its ideas, together with able scoring, gives it a distinct value. We should know more of Grädener, whose Op. 4 promises exceedingly well. Brahms's overture occupies a position having little in common with the "Academic Festival." It is not a *pièce d'occasion*; it is not based upon students' songs of limited interest, and it is not more a fantasia than an overture in form. Here we have a work for all musical nations, with nothing about it limited or limiting. Its value as a fine example of the composer lies beyond dispute; nevertheless, one must hear it again and again before assuming to speak thereon with authority. Certain points are clear at the outset—that the overture is magisterial, distinctive, impressive, and put together with all an artist's devotion to a perfect ideal. Beginning on this basis it is bound to conquer public opinion sooner or later. The rest of Herr Richter's latest programme included Beethoven's Overture "Weihe des Hauses," the same master's "C minor," nobly played, and Spohr's second violin Concerto, to the solo of which Herr Straus did ample justice.

MR. HALLÉ'S RECITALS.

ON Fridays during the past month Mr. Charles Hallé has been engaged in the agreeable and, we trust, profitable task of playing Beethoven's Sonatas in chronological order, taking four at each concert, and joining to each set six of the Forty-eight Preludes and Fugues of J. S. Bach. The performances will be continued till both series are exhausted, so that Mr. Hallé's regular hearers—and there are many—will, when the course ends, have enjoyed an educational privilege almost unique in its nature. It is needless to point out how much the scholasticism of Bach relieves the exuberant fancy of Beethoven, each composer doing for the other that which an appropriate background

does for a picture. The Sonatas by contrast with the Fugues, and the Fugues by contrast with the Sonatas, have all their salient features accentuated, and so the two masters, widely sundered in point of style and method, come together in perfect harmony. The idea was a very happy one, and is being carried out with entire success. We advise all students of Bach's Fugues to go and hear Mr. Hallé play them. His neat, precise, and well-disciplined talent brings out the structure of those wonderful works with surpassing clearness, so that all the involutions of the parts can be followed with ease. A better opportunity, we feel sure, is not likely to occur again, unless, indeed, Mr. Hallé should be moved by public approbation to do next year as he is doing now.

PHILHARMONIC SOCIETY.

AT the fifth Concert, on the 12th ult., the novelty was a "Sinfonietta," composed by Mr. F. H. Cowen expressly for the Philharmonic Society, the success of which proves that the encouragement thus given to composers of our own country is thoroughly in accord with the wishes of the subscribers. The only objection we have to urge against Mr. Cowen's work is that it is not a Symphony, even in the most diminutive form, for the movements do not fulfil the conditions of this species of composition. As an orchestral piece, however, it may take high rank, for not only are the themes fresh and melodious, but their treatment, as far as the prescribed limits of the composition will allow, is thoroughly artistic. The opening movement is unquestionably the best, both the first and second subjects having a strongly marked character, the clever orchestration of which renders them doubly attractive; and some scholarly writing—notably the combination of three distinct melodic phrases—gives much interest to the movement. The Lento, opening with a theme for the clarinet, in alternate bars of 3-4 and 4-4, displays some exceedingly ingenious treatment of two subjects; but the shadow of a Scherzo which follows, and the Finale, repeating the themes of the first Allegro, somewhat disappoint us. The orchestral colouring is throughout skilful and effective, especially in the first movement; and the composer, who conducted the work, fairly earned the applause with which he was greeted at the conclusion. Chopin's Concerto in F minor was well played by Mdlle. Vera Timanoff; but the composition is uninteresting, and produced little effect. M. Ovide Musin performed Mendelssohn's Violin Concerto with much artistic skill, and received as much applause as could be expected from an audience wearied with the excessive length of the programme. The orchestral pieces were Beethoven's Symphony in F (No. 8), Weber's Overture to "Oberon," and Mozart's Overture to "Zauberflöte"; and the vocalists, Madame Sembrich (who sang with charming effect the showy air, "Che pur aspro," from Mozart's "Seraglio") and Madame Trebelli. Mr. W. G. Cusins conducted, as usual.

At the sixth and last Concert of the season, on the 26th ult., the programme contained no novelty; but the performance of Beethoven's Concerto in E flat by Madame Sophie Menter proved her right to a place as an interpreter of classical music. Her execution is extremely neat, and her phrasing shows much artistic feeling and intelligence. Both in the Concerto and in a showy Fantasia by Liszt, on themes from "Don Giovanni," she elicited warm and well-deserved applause. The vocalists were Madame Albani and Mr. Herbert Reeves. Schumann's Symphony in B flat, and the Overtures, "Isles of Fingal" (Mendelssohn) and "Leonora," No. 3 (Beethoven), were the orchestral pieces. At the conclusion of the Concert Mr. W. G. Cusins, the Conductor, was much applauded.

THE MUSICAL UNION.

THIS long-established musical enterprise has entered upon a new phase of existence. Through age and infirmity Mr. Ella was compelled at the close of last season to give up the work he had carried on for thirty-six years, and M. Lasserre, the French violoncellist, now reigns in his stead. We should be just to the veteran now retired from the field. Whatever Mr. Ella may have done or left undone, his

worst detractors cannot deny that he established and made fashionable a very high class of musical entertainment, and that he steadily persevered against all opposition and rivalry for more than a generation. A man who can do this should not be heedlessly set aside and forgotten. Mr. Ella has of right made his mark upon our musical history. With regard to his successor it is yet too early for an opinion, and we must be satisfied to notice in brief terms the principal features of the three Concerts already given under M. Lasserre's direction. The first (April 27) presented to a critical audience Haydn's Quartet in G (Op. 54), Rubinstein's pianoforte Trio in B flat (Op. 54), Beethoven's Quartet in F (Op. 18), and Schumann's "Carnaval," the executants being MM. Paul Viardot, Wiener, Van Waefelghem, Lasserre, and Alfred Reisenauer, a very young, but exceedingly able pupil of Liszt. At the second Concert (the 10th ult.) were performed a Sonata for pianoforte and violoncello by Mr. Hubert Parry, Liszt's Rhapsodie, No. 12, Mozart's Quartet in D minor, and Mendelssohn's in E flat; the string performers being those already named, and Mr. Dannreuther doing the pianist's work. The third Concert (the 24th ult.) was signalled by a performance of Schumann's Quartet (No. 1), Haydn's Quartet in D (No. 63), a Trio in F by Saint-Saëns, a violin solo, "La Folia con variazioni," by Corelli, and two pianoforte pieces played by Herr Ritter. To the character of these programmes no exception can fairly be taken. The old and the new, the classic, and that which aspires to become classic, are mingled in such fair proportion that M. Lasserre has only to persevere as he has begun in order to deserve success. A better first violin than M. Paul Viardot might and should have been obtained. This somewhat feeble though showy player has proved the weak point in an otherwise good quartet. Mr. Dannreuther and Herr Ritter we all know as artists who are entitled to a hearing anywhere and at any time. On the whole the Musical Union under its new chief is doing well.

MISS AGNES ZIMMERMANN'S CONCERT.

THE Concert of this distinguished pianist took place at St. James's Hall on the 5th ult., when a large and most appreciative audience assembled to welcome her on her return from Germany. Her solo, Chopin's exacting Sonata in B flat minor (Op. 35), was performed throughout with a refinement of expression and a delicacy of phrasing, united with executive power of the highest order, which charmed every listener, and elicited genuine and enthusiastic applause. The well-known "Funeral March" received an interpretation which might be accepted as a lesson to the many amateurs present, who, although having mastered the notes, might still be unaware of the depth of feeling which the composer has thrown into this beautiful movement; and, but for the interruption of the continuity of the work, it would doubtless have been encored. Miss Zimmermann also took part in Mozart's Quartet in E flat (No. 3), for pianoforte, violin, viola, and violoncello, and Brahms's Quartet in A major, for the same instruments, in both of which she was ably assisted by Messrs. Richard Gompertz, Zerbini, and Daubert. A novelty in the programme was a flute solo, called "Hirtentlied," by Mendelssohn. This piece was found amongst the composer's papers after his death, and Mr. Broadwood, having procured it from Mr. Grove, requested Miss Zimmermann to write to it a pianoforte accompaniment; and, to make it available for concert performance, she also added three variations. In this form it was given for the first time, Mr. Svendsen playing the flute part with his accustomed excellent tone and feeling. The air is graceful, but without any strongly marked individuality; and, but for the sympathetic and cleverly written variations, there is no special reason why it should not have been allowed to rest in peace. The vocalist was Mdlle. Louise Pyk, who sang with much effect Beethoven's "Ah, perfido," and some Swedish songs, well accompanied on the pianoforte by Mr. Zerbini.

"THE BUILDING OF THE SHIP."

MR. J. F. BARNETT'S Leeds Cantata was produced under the composer's direction in St. James's Hall on Wednesday evening the 25th ult. It had previously been heard at con-

certs given by one or two suburban choral societies, but this may be accounted as the formal introduction of the work to metropolitan amateurs. That the performance excited considerable interest was proved by the number and quality of the audience who gathered to hear it, while that the occasion was a genuine success no one, marking the unanimity and spontaneous character of the applause, could possibly doubt. In fact, the Cantata met with as good fortune in London as in Leeds. Its pretensions having been already discussed at length in these columns, we have only to deal with the manner in which the work was given. Mr. Barnett naturally took good care to be on the safe side. His soloists, Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, were more than equal to their task; there was a good orchestra, led by Mr. Carrodus; Dr. Bridge presided at the organ, and the choir had been trained to do its work with skill as well as enthusiasm. Thus efficiently supported, Mr. Barnett found it easy to launch his "Ship." Among the numbers most cordially received were the chorus of female voices, "Beautiful they were in sooth"; the unaccompanied quartet, "The sun shone on her golden hair" (encored), sung by Mesdames Williams, Wardroper, Gibson, and Patey; Mr. Lloyd's air, "Love's command" (encored); the chorus, "Thus with the rising of the sun," so finely given that it had to be repeated; and Madame Patey's air "Ah! when the wanderer," to which a like compliment was paid. Mr. Barnett conducted with spirit, and at the close was called back to receive a tribute of very warm applause. The second and miscellaneous part of the Concert included Beethoven's fourth pianoforte Concerto, ably played by Miss Emma Barnett, two orchestral pieces by Mr. J. F. Barnett, and a few songs.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE fourth and last Concert of the season was given at the Shoreditch Town Hall, on the 10th ult. The first part of the programme was devoted to the "Spring" and "Summer," from Haydn's "Seasons"; Miss Jessie Jones, Mr. W. Shakespeare, and Mr. Frank Ward, being the principal vocalists. After the trying choral music so ably rendered by the Society since Mr. Prout has become its Conductor, the comparatively simple choruses of this work must have given but little trouble to the choir; but they were sung with commendable care and earnestness, and the melodious "Come, gentle Spring," especially, produced a marked effect. All the singers were thoroughly efficient; and warm praise must be awarded to Mr. Frank Ward for his effective delivery of the well-known air, "With joy the impatient husbandman." The second part commenced with Weber's Overture to "Euryanthe," the other instrumental piece being the Shawl Dance from Auber's Opera-ballet, "Le Dieu et la Bayadère," both of which were exceedingly well performed. The selection also included two choruses from Beethoven's music to "King Stephen," the second of which, "See, with flowers," for female voices, would most assuredly have been redeemed had encores been permitted at these concerts. Mozart's Duet, "La ci darem," introduced to us two vocalists—Miss Rose Dafforne and Mr. G. Minett—with whom we should like to become better acquainted; for although, even in the transposed version which was given, the music scarcely appeared within Miss Dafforne's register, she sang both with artistic feeling and intelligence, and Mr. Minett also displayed a good voice and style. The whole of the introductory music in the first act of "Guillaume Tell" gave an excellent opportunity for the choir to display its very best qualities, and brought the concert to a most successful conclusion. Miss Jessie Jones, Miss Rose Dafforne, Mr. W. Shakespeare, Mr. Frank Ward, and Mr. Minett, in the principal parts, were highly satisfactory, Mr. Shakespeare eliciting enthusiastic applause by his charming singing of the Pescatore's song. The concert was, as usual, ably conducted by Mr. Prout.

MILITARY BANDS FESTIVAL.

THE idea, first carried out in 1878 at St. Paul's Cathedral and repeated there the following year, of combining four military bands to take part in the accompaniment of

Divine Service was beyond doubt a bold one; the success however which, musically speaking, attended each of the earlier gatherings was in no way diminished when, once more in aid of the Royal School for Daughters of Officers of the Army, the bands of the Royal Artillery, Royal Engineers, Grenadier Guards, and Scots' Guards met, for the first time in its annals, within the venerable walls of the Abbey Church of Westminster, on Thursday afternoon, the 12th ult.

The Service commenced, similarly to both its predecessors, with the performance by the united bands of the slow movement from Mendelssohn's C minor Symphony, followed by a Marche Religieuse by Gounod, during which the choir and clergy entered in procession and took their seats, the former being grouped on either side of the sacarium, with the bandsmen immediately to the west of them, nearer the congregation, at the foot of the altar steps. The organ, erected specially for the Festival by Messrs. Hill and Son, immediately at the back of the Cantoris choir, and used in place of the larger instrument on the screen, was, we are bound to say, most inadequate both to the place and the occasion; being, indeed, the one element calculated to mar the general effect of the service: its shortcomings were, however, concealed as far as possible by Mr. George C. Martin, who may certainly be congratulated on the manner in which the voices were sustained and assisted in those places (notably the first portion of the anthem) where the organ accompaniment was not reinforced by any of the wind instruments. The service and anthem were the same as those which have been performed on each of the preceding occasions; namely, Martin in B flat (composed specially for the first of these Festivals) and the last two movements of Sullivan's Festival Te Deum, "Vouchsafe, O Lord," and "O Lord, in Thee have I trusted": a novelty, however, was provided in the form of Sullivan's arrangement of St. Ann's Tune to "The Son of God goes forth to war," scored for full military band by Mr. Godfrey at the suggestion of Dr. Bridge, and with the express permission of the composer. During the offertory the bands performed Mendelssohn's "War March," following which the "Hallelujah" Chorus was sung. Unfortunately a transposition of both works to the key of E flat was necessary to suit the exigencies of the wind instruments, an alteration by which the effect of the chorus at least was by no means improved. A short sermon was preached by the Dean after the third collect, the prayers were intoned by the precentor, the Rev. S. Flood Jones, and the duties of Conductor were divided between the masters of each of the four bands and Dr. Bridge, the greater part of the work naturally falling to the latter, by whom, as the congregation were dispersing, a voluntary was played on the Abbey organ.

THE LONDON GREGORIAN CHORAL ASSOCIATION.

THE London Gregorian Choral Association held their ninth Annual Festival on Thursday the 19th ult. An addition to the Festival programme has been made this year in the form of an early celebration (choral) of the Holy Communion, and it is the intention of the Association that this service shall always in future form part of the Festival, and be held at some church within the City boundaries. The church selected this year was that of St. Edmund the King and Martyr, Lombard Street, where by a small portion of the choir (numbering something under thirty voices) one of the ancient Plain-Song masses recently published by the Association was sung, Mr. C. Warwick Jordan presiding at the organ.

The great Festival Evensong took place, as usual, in St. Paul's Cathedral, the archaic form of music in which the Association delights naturally having almost undisputed sway. On this occasion the choir was somewhat less, numerically, than at some of the previous Festivals of the Association, the trebles numbering about four hundred, and the adult voices only slightly exceeding that number—in all giving a total of rather more than eight hundred singers; the procession nevertheless occupied nearly half-an-hour. Four trombones, four horns, two trumpets, and two clarinets, rendered most important aid in the accompaniments, the heavy wind, particularly, proving invaluable

at several junctures which otherwise would have been decidedly critical. There was no sermon, a want which, the service being essentially one of praise and thanksgiving, was probably not very keenly felt. Sir John Goss's Anthem, "O give thanks," was sung after the Third Collect, following the "Easter Sequence"; and the "Alleluia Sequence," to music of the eleventh century, was selected for the offertory hymn. The alms having been presented, a solemn Te Deum, taken to a simple form of the Ambrosian chant, concluded the Festival (save for the benediction and retrocessional hymn), which in all, including the processional, lasted little more than an hour and a half.

Mr. C. Warwick Jordan rendered, as in past years, most efficient and, indeed, invaluable aid at the organ; Mr. Spenser Nottingham was the Conductor; and the Rev. G. Sharland and Mr. E. H. Buckler the Cantors.

FESTIVAL OF THE SONS OF THE CLERGY.

THE Corporation of the Sons of the Clergy is an institution which has stood the test of centuries, a fact of which the celebration of the 227th Anniversary Festival on Wednesday, the 18th ult., furnishes ample proof. It is only, however, of comparatively recent years that the elaborate musical service of St. Paul's Cathedral, of which we have now to speak, has formed one, if not the chief, of the attractions of the Festival; for the introduction of the orchestra, which now forms such an important feature of and accompaniment to the Service, dates back no farther than 1873, the period at which the musical arrangements passed into the hands which at present so ably control them—those, namely, of Dr. Stainer, the present Conductor of the Festival.

The Sons of the Clergy Festival has constantly, in past years, been a means of calling forth valuable additions to the musical *répertoire* of the English Church, some of Sir John Goss's finest anthems having been composed for it; besides which, the Corporation may point with satisfaction to many fine Services, such, for instance, as the late Henry Smart's noble setting in B flat, which their Festival has been the means of introducing to the Church. The novelty consisted this year of a most effective Magnificat and Nunc dimittis, written specially for the occasion by Mr. Joseph Barnby, which received an excellent rendering both from the choir and orchestra. This composition is noticed in another portion of our columns, and we refrain, therefore, from commenting further upon it. The anthem consisted of Dr. Ferdinand Hiller's magnificent setting of the 125th Psalm, "All they that trust in Thee, Lord," the tenor solos of which were sung with great taste and feeling by Mr. Alfred Kenningham, the choruses being given with that precision and finish, little short of perfection, which nowadays one looks for, and almost invariably receives, at the hands of the cathedral choirs. The critic's duty, if indeed criticism of Divine Service be admissible, becomes truly a light and pleasant one on such occasions as the present. Before the sermon, which was preached by Dr. Butler, Head Master of Harrow, came, according to the invariable custom of the Festival, the "Old Hundredth Psalm"; and after it, immediately before the blessing, which was given by the Bishop of London, the "Hallelujah" Chorus. We must also not omit to record a very fine performance by the orchestra, immediately before the commencement of the service, of Sullivan's overture, "In Memoriam," a composition which is admirably suited to the Church, and has already—namely, in 1877—formed an appropriate prelude to this Festival.

The prayers were intoned by the Rev. C. N. Kelly, Minor Canon; the orchestra, numbering in all about seventy performers, was led by Mr. Zerbin; Mr. George C. Martin was the Organist, and Dr. Stainer, as we have already stated, Conductor. The congregation was large, though not unusually so. The usual proportion of dignitaries, ecclesiastic and civic, were present; and royalty was represented in the person of H.R.H. Prince Leopold.

ASCENSION DAY AT WESTMINSTER ABBEY.

It is not altogether easy to distinguish the precise connection between the great event commemorated in Ascension Day, and the incidents recorded in the fourth

chapter of St. John's Gospel. The choice, however, of works strictly appropriate to the day is an exceedingly limited one, and therefore, considering the intrinsic worth of the work selected, the authorities of Westminster Abbey may certainly be congratulated from a musical point of view on their choice of Sir W. S. Bennett's "Woman of Samaria" as the central feature of the Special Service held in the afternoon of Holy Thursday, the 26th ult.

In several past years an orchestral Service has been held on Ascension Day, sometimes, we believe, in the nave of the Abbey; whilst on others, as on the present occasion, the choir have been grouped on either side of the sacrum, with the orchestra ranged at the foot of the steps below; undoubtedly the preferable of the two arrangements. Another custom, not so desirable, has been the mutilation in a considerable degree of the service proper for Ascension Day; the use, for instance, of only one Psalm instead of three, of one Lesson instead of both: a custom which we regret to say was not departed from at the Festival of which we have now to speak.

At the appointed hour of half-past three, the orchestra and choir having entered and taken their seats—the former, by the way, not being surpliced—the prayers were commenced by the Rev. S. Flood Jones; the Psalm (the 24th) was sung to the usual chant by Dr. Bridge, a very happy use being made of the full orchestra at the verses prophetic of the Ascension; and the Magnificat was from the same composer's pen, being the setting in G which has been heard at several previous Festivals.

A short sermon by the Dean of Westminster on behalf of the Clergy Orphan Schools preceded the Cantata, which was given from end to end without a break, and with full orchestral accompaniment. The work itself is too well known to need comment in this place; the rendering it received was on the whole commendable—a slight want of brilliancy and vigour was, however, apparent in the singing of the choruses. The solos were all taken by members of the Abbey Choir; the part of the *Saviour* being allotted to Mr. Hilton, and the solo "His salvation is nigh them" to Mr. Kearton, whose melodious voice was heard to great advantage; the boys also, between whom the treble and contralto solos were divided, acquitted themselves well. The total number of voices was slightly under 200, about 100 being adults; and the boys of the Abbey were strengthened by those from the Temple, Chapel Royal, and St. Peter's, Eaton Square. The organ erected specially for the Military Bands Festival (of which we speak in another column) was again used, the Organist being, as before, Mr. George C. Martin: the want of power noticeable on the former Festival was not the less apparent on the present occasion, and was equally to be regretted. Dr. Bridge was the Conductor.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

Two most interesting Concerts were given by this painstaking and efficient Society on Friday, the 13th, and Tuesday, the 17th ult., the first consisting of chamber music, the second of orchestral. The two concerted pieces at the first Concert were Brahms's Quartet in A (Op. 26), and Schubert's "Forellen" Quintet (Op. 114), admirably rendered by Mr. C. Villiers Stanford (the Society's indefatigable Conductor), Herr Richard Gompertz, Mr. A. Burnett, Rev. T. P. Hudson, and Mr. Prokatzsky. Between these two larger works Herr Gompertz played Bach's Chaconne for violin solo in a finished and masterly manner, worthy of his great master, Joachim, receiving a recall at its close.

The most important feature of the second Concert was the production of Mr. Hubert Parry's "Scenes from Prometheus Unbound," a work in cantata form, based on selections from Shelley's lyrical drama of that name. The words have been admirably chosen, the result being that in this shortened form the argument of the poem is brought much more clearly before the hearer than is the case when the poem is read in its entirety. The scenes chosen for musical treatment are the opening of Act I., the chorus of furies, and parts of the Earth's song of consolation, and the short chorus of spirits ("From unremembered ages") from the same Act, the part concluding with the verses at the close of Act II., beginning "Life of

life! thy lips enkindle." This first part, opening with the gloomy darkness of *Prometheus'* soliloquy, increases in melodic beauty towards the end, until a climax is reached in the words at its close, which are set as a quartet of exquisite beauty and charm. The evident admiration displayed in this part for the "Music of the Future" may be a defect in some eyes, but this charge cannot, by the most prejudiced hearer, be brought against any of the music in the second part of the work. This opens with the tremendously dramatic scene in Act III., in which the rejoicings of *Jupiter* are cut short by the coming of *Demogorgon* to expel him from his power. A great solo for *Jupiter* culminates in a splendid burst of melody on the words, "Pour forth heaven's wine, Idaeus Ganymede," which is remarkable for its spontaneous originality, and which is interrupted by an orchestral passage indicative of the approach of *Demogorgon*. The dramatic effect of the scene is heightened by the fact that the words of this mysterious being are set for a chorus of male voices. Readers will probably remember an effect of the same kind in the Prologue to Boito's "Mefistofele," performed last summer in London, where the words of the Deity are set in the same way. After the descent of *Jupiter* we come to one of the loveliest numbers of the work, the song of the *Spirit of the Hour* (soprano), in complete contrast to the previous scene. This is followed by a long and elaborate finale, consisting at first of a dialogue between various groups of Spirits, and after a time changing to a grand choral movement, built on splendidly broad subjects and adorned with many ingenious contrapuntal devices, which all lead up to the climax, an homophonous passage of great harmonic beauty, with which the work closes; the whole exhibiting the composer's thorough mastery over his materials, and being full of thoughtful, earnest work throughout.

The performance at Cambridge did great credit to all who took part in it. The soloists, Miss Anna Williams, Miss Hélène Arnim, Mr. Shakespeare, and Mr. Frederick King, performed their parts admirably, excepting that Mr. Shakespeare showed a certain want of familiarity with both the notes and the words. The performance of the band and chorus, under the direction of Mr. C. V. Stanford, left nothing to be desired, and the work was enthusiastically received, the composer being repeatedly called at the end.

The Concert concluded with a capital performance of Schubert's C major Symphony—that "linked sweetness long drawn out"; again conducted by Mr. Stanford, Mr. A. Burnett being the leader of the orchestra.

MUSIC IN MANCHESTER.

THE only musical events last month were the two Pianoforte Recitals of Herr Rubinstein. Fortunately the great pianist's unique powers are now too well known to need description, so we are spared the difficulty of describing the indescribable. Since his previous visit, four years ago, Herr Rubinstein's playing seems to have gained in delicacy and refinement, whilst losing none of the brilliancy and power which made his performances so remarkable. Some eccentricities of style before noticeable are either toned down or have entirely disappeared; and though his readings are still daringly original, they are comparatively free from the license which once bordered on the fantastic. His first Recital, given on the 12th ult., comprised Bach's *Fantasia Chromatique* and *Fugue*, Mozart's *Fantasia in C minor*, Beethoven's "Waldstein" Sonata, Schumann's great *Fantasia* dedicated to Liszt, and selections from his own works and those of Chopin. The audience was very large, and the enthusiasm displayed rather resembled that evoked by a popular speaker at a political meeting than the milder demonstration of critical approval usual in the concert-room. At the second Recital, on the 23rd ult., the hall was crowded in every part, the orchestra being invaded by enthusiasts not able to obtain seats elsewhere. The programme, which was even more varied than at the previous Recital, included a Suite by Handel, Beethoven's Sonata, Op. 111, Mendelssohn's "Variations sérieuses," Schumann's "Etudes symphoniques," Liszt's Transcription of the "Erl-König," the Turkish March from the "Ruins of Athens," and pieces by Chopin, Field, Henselt, Thalberg, Liszt, and Rubinstein. It seems invidious to select any particular pieces for special commendation

where the performance of the entire programme approached the phenomenal, but we may mention the Suite by Handel as being a most felicitous instance of the breadth and variety of treatment of which the old-fashioned harpsichord music is capable on a modern instrument in the hands of a great player. In Schumann's works Herr Rubinstein is always heard to unusual advantage, the genius of the older composer appearing to find a reflex in that of the great pianist, and his performance of the "Etudes symphoniques" was certainly one of the most remarkable displays of virtuosity ever listened to, even from Herr Rubinstein. The March from the "Ruins of Athens" was encored, and throughout the evening the applause was frequent and prolonged.

A DRAMATIC Cantata, entitled "The Golden Legend," by Mr. Henry Edward Hodson, M.A., was performed at Willis's Rooms, St. James's, on Monday afternoon, the 23rd ult., under the auspices of the Froebel Society, in aid of the Centenary Memorial Fund at Blankenburg. An excellent chorus, efficient band, and a staff of competent principal singers, under the conduct of Mr. F. A. W. Docker, gave a very satisfactory rendering of the work. The original "Legenda Aurea" was written by one Jacobus de Voragine, a Dominican friar of the thirteenth century. The words used by the musician in the present case are from Longfellow's poem, "The Golden Legend." The cantata is divided into three parts, with a prologue and epilogue. It relates how the spirit of evil was frustrated in its attempts to work destruction on a sick prince, and how a gentle maiden heroically resolved to sacrifice her own life to deliver him from a spell that brought in its train misery and death; and it tells of the sweet and high reward that pure and self-sacrificing love brought her. The prologue, from a musical point of view, is full of interest. The utterances of *Lucifer* and his spirits afford a striking contrast to the chanting of the cathedral choir, in which the alto voices are unusually, yet admirably, utilised. The appearance, in the first part, of *Lucifer* to the sick prince, and the dialogue that ensues, are given with point; and the quintet in the second scene, "O gladsome light," is particularly attractive, yielding however in charm to *Elsie's* prayer, "My Redeemer and my Lord." In the aria allotted to *Gottlieb*, "The wind is roaring," the band completely drowned the singer's efforts. If words are to be used, why place it out of the power of the voice to express them? This division has an effective conclusion in the solo and chorus, "God sent His messengers." The second part supplies scenes equally adapted for musical illustration, and are effectively treated by the composer. The pilgrims chanting the hymn of St. Hildebert, "Urbs cœlestes," to the quiet accompaniments of the band, produce a capital and most appropriate effect: whilst the singing of the tempter, addressed from the sea, with the strains of *Prince Henry* in response, and the subsequent aria of *Elsie* on coming forth from her chamber, carry on the interest of the story most satisfactorily. The third part, reciting the happy union of the *Prince* and *Elsie*, and the failure of the evil designs of *Lucifer*, has also some excellent points. The principal singers were Madame Worrell, Miss Louise Angarde; Messrs. Kenningham, Stanley Smith, and Frederick Bevan.

THE Highbury Philharmonic Society gave its third Concert of the season at the Holloway Hall on Monday evening, the 23rd ult. The large room wherein the Society temporarily gives its performances was fairly well filled by an audience evidently taking a lively interest in the evening's doings. Hearty and frequent applause was the rule. Encores, however, were happily averted by the prudent regulations announced—that no repetitions could be allowed. The programme included two works of widely differing merits, Beethoven's "Ruins of Athens," and Hatton's "Robin Hood." The former has long since been allotted a high place in art, and when heard—now unhappily but seldom, for our musical societies rarely give the opportunity—it never fails to secure the serious attention and admiration of all lovers of music of the highest order. Hatton's "Robin Hood" filled up the second part of the programme. Coming after the mighty and

overwhelming genius of Beethoven, it had but little chance of gaining consideration or distinction. At any time it could not be received as a strong work; nevertheless, it would be unfair to entirely overlook many passages abounding with charming effects, notably the ballad, "Under the greenwood tree," beautifully sung on this occasion by Mr. E. Lloyd; and the part-song for forest-maidens, "In our forest dell." The solos were well delivered by Miss Kathleen Grant, Messrs. E. Lloyd, W. Forington, and Worssam. The choir throughout the evening sang with vigour and precision, and the instrumentalists were fairly efficient. Dr. Bridge directed his forces with the skill of an experienced musician.

Mr. WINN gave an evening Concert at St. James's Hall, on Saturday, the 21st ult., which proved in every way successful. The artists who assisted were Miss Clara Samuelli, who gave a tender reading of Spohr's "Rose, softly blooming"; Miss Mary Davies, heard to advantage in Randegger's "What are they to do"; Madame Patey, received with acclamation both in Lindsay's "Sunday Morning" and Behrend's "Auntie"; Mr. Guy, recalled for a charming Serenade by J. Old; Mr. Cummings, honoured with a redemand for the barcarole, "O ma maitresse," by David; Mr. Santley, rapturously applauded for two popular ballads; and Mr. Lewis Thomas, received with favour for a characteristic reading of Stephen Adams's popular "Midshipmite." The concert-giver sang, in his well-known excellent style, Handel's "O ruddier than the cherry," and the old ballad, "Come, lasses and lads." It is not too much to say that the warmest interest felt by those present was centred in the efforts of his daughter, Madame Florence Winn, who sang Barnby's most expressive song, "When the tide comes in," and the Scotch, or rather Newcastle, ditty, "Caller herrin'." In both she showed that the fine voice given by nature had been thoroughly trained under the tuition of her father. She secured the sympathy, and thoroughly deserved the hearty applause, of the large audience assembled. The London Vocal Union sang some part-songs, in which Mr. Hodges's voice was conspicuous for its agreeable quality. M. Sainton played two compositions of his own, a Berceuse and a Scherzettino, in his well-known charming manner.

Mr. GEORGE GEAR's annual Concert, held at St. George's Hall on Friday afternoon, the 6th ult., was attended by a fairly numerous audience, drawn together by the interest naturally taken in the career of a promising young musician. It will be understood, therefore, that attention was centred in Mr. Gear's contributions to the programme announced for performance, first and foremost of which in point of merit was the Sonata in C, Op. 53 (Beethoven), commonly called the "Waldstein." A work of such gigantic dimensions requires the very highest qualifications, and should on no account be attempted lightly. Only remarkable artists are able properly to approach such music without an amount of doubt and diffidence. Some constraining feeling of this kind must have been felt by Mr. Gear, for, although most correct and painstaking, he on this occasion lacked brilliancy and fire. In addition to playing in the second part the Nocturne in E flat, Op. 9, No. 2 (Chopin), and Valse fantastique from his own pen, he, in conjunction with Signor Erba, performed the duet Rondo Brillante in B minor, Op. 70, for piano and violin (Schubert), and Rondo in A (Mozart). The vocalists who assisted were Miss Cecilia Fuller, Miss Edith Brandon, Madame Mary Cummings, and Mr. Bernard Lane. Mr. Henry Parker accompanied.

The Tufnell Park Choral Society gave the second Concert of the season on Tuesday evening, April 26, at St. George's Rooms, N., when Sullivan's new and popular work, "The Martyr of Antioch," was performed to a large and gratified audience. The first chorus of heathen worshippers puts any body of voices to a severe test, not only by requiring precision, but also by demanding faithful observance of light and shade, for upon the latter point much of the success of the work depends. It must be said, however, that the Society came most creditably out of the ordeal; and marked the entire performance of the work by an intimate knowledge and an intelligent reading that re-

flected great credit on the industry of the Conductor. The solos were, with one exception, taken by members of the Society, the exception being the excellent soprano, Miss Hoare. Misses Angel, Harding, Tabram, and Philips; Messrs. Martin, Day, Smith, Puzey, Hodgson, and Grylls, accomplished their tasks in an admirable manner. Mr. W. Henry Thomas conducted with his usual skill and discretion.

THE seventh annual Students' Concert of the Academy for the Higher Development of Pianoforte-Playing took place at the Marlborough Rooms, Regent Street, on Saturday afternoon, the 7th ult., when the following pupils appeared: Misses Stonard, Hardy, Stone, E. Wildy, Ranyell, Macmahon, Freda Porter, Gedge, Hutchison, and Rosselli; and Messrs. Aldridge and Dubrucq. The programme was admirably fitted to show off to the best advantage the young performers. It need not be said that many of the numbers were but imperfectly rendered, but perhaps it would be out of place to apply ordinary criticism to the tentative efforts of young students. Yet several of the performers deserve now to receive some special recognition, as indeed they did obtain from the hands of the numerous and highly interested audience. Miss Macmahon, for instance, was recalled after her rendering of the Impromptu in F sharp, Op. 36 (Chopin); Mr. Aldridge receiving a like compliment, and Mr. Dubrucq, who appeared in the double rôle of pianist and composer, was heartily applauded for his efforts.

AN Organ Recital, in aid of the Henry Smart Memorial Fund, was given at St. Augustine's, Highbury New Park, on Thursday evening, April 28, by Mr. A. M. Colchester (Organist of the church), assisted by Mr. A. E. Bishop (Organist of St. Mary, Abchurch, City). The programme consisted chiefly of Mr. Smart's compositions, amongst which were his "Festival March," "Evening Prayer," Andante in E minor, and "Grand Solemn March," all of which were played in a masterly manner by Mr. A. M. Colchester. Mr. Bishop performed Mendelssohn's second Sonata, Guilmant's Communion in A flat, and an "Air with variations" (composed by H. Smart for the opening of the Albert Hall Organ). The hymn, "Hark, hark, my soul" (Smart's tune, 325, "Hymns Ancient and Modern"), was sung during the time the collection was being made; and the hymn, "O Paradise" (Smart's tune, 324, "Hymns Ancient and Modern"), was sung at the conclusion of the Recital. It is to be regretted that an effort is not made to complete the organ, which is at present in a most unsatisfactory state.

Mlle. JULIE PELLETIER's Soirée Musicale took place on Wednesday, April 27, at the Beethoven Rooms, Harley Street, the Conductors being Signor Li Calsi (pianist to H.R.H. the Duchess of Cambridge), Signor Samuelli, and Herr Lehmeier. Mlle. Pelletier was assisted by Madame (Strindberg) Elmore, Miss Ida Audain, Miss Agabeg, Herr Oberthür, and Signor Erba, instrumentalists; and Mrs. Powers, Miss Eugénie Kemble, Miss Carlotta Wilmers, M. A. de Martelly, Signor Monari-Rocca, and Mr. Frank Elmore, vocalists. Herr Schubert contributed a violoncello solo which won great applause. Mlle. Pelletier was in excellent voice, and rendered her portion of the programme in her usual finished manner, the Duet "Ama," in which she was ably supported by M. A. de Martelly, being marked by a double encore. During the evening Mr. Cyril Audain gave a recitation, and Mr. Berridge a reading. The programme throughout, a well-selected and excellently rendered one, was thoroughly and deservedly appreciated by a crowded audience.

At the monthly Church Meeting of the friends and members of Latimer Congregational Church, Mile End, on Thursday, April 28, a handsome testimonial was presented to Mr. Jno. Mills, who has lately resigned the office of Choirmaster. The presentation, which consisted of a richly bound Oxford Bible, the "Biblical Treasury," in five volumes, and several complete works of the great composers, was made by the minister, Rev. J. W. Atkinson, who spoke warmly of the manner in which Mr. Mills had performed the duties during the last six years, and of the hearty appreciation by the church and choir of his exertions in their behalf.

Peacefully slumber, my own darling son.

CRADLE SONG.

The words translated from the German by Dr. DULKEN.

Music by OLIVER KING.

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Andante.
pp

SOPRANO.
 Peace - ful - ly slum - ber, my own dar - ling son, Close thy dear

A.LTO.
 Peace - ful - ly slum - ber, my own dar - ling son, . . Close thy dear

TENOR.
 Peace - ful - ly slum - ber, my own dar - ling son, . . Close thy dear

BASS.
 Peace - ful - ly slum - ber, my own

PIANO.
Andante.
pp

eye - lids and sweet - ly sleep on, All things lie bur - ied in

eye - lids and sweet - ly sleep on, . . All things lie bur - ied in

eye - lids and sweet - ly sleep on, . . All things lie bur - ied in

dar - ling son, . . Close thy dear

si - lence pro - found, Sleep, I will scare e'en the gnats float - ing round.

si - lence pro - found, . . Sleep, I will scare e'en the gnats float - ing round.

si - lence pro - found, Sleep, I will scare e'en the gnats float - ing round.

eye - lids and sweet - ly sleep on.

Risoluto.

'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

Risoluto.

- mor - row is not as to - day. Trou - ble and care round thy

- mor - row is not as to - day. Trou - ble and care round thy

- mor - row is not as to - day. Trou - ble and care round thy

- mor - row is not as to - day. Trou - ble and care round thy

cur - tains shall soar, Then, child, thou'lt slum - ber so sweet - ly no more.

cur - tains shall soar, . . Then, child, thou'lt slum - ber so sweet - ly no more. . .

cur - tains shall soar, Then, child, thou'lt slum - ber so sweet - ly no more. . .

cur - tains shall soar, Then, child, thou'lt slum - ber so sweet - ly no more. . .

An - gels of hea - ven, as love - ly as thou, Float o'er thy

An - gels of hea - ven, as love - ly as thou, . . . Float o'er thy

An - gels of hea - ven, as love - ly as thou, . . . Float o'er thy

An - gels of hea - ven, as love -

era - dle and smile on thee now, La - ter when an - gels a -

era - dle and smile on thee now, . . . La - ter when an - gels a -

era - dle and smile on thee now, . . . La - ter when an - gels a -

ly . . . as thou, . . . Float o'er thy

round thee shall stray, 'Twill be to wipe but thy tear-drops a - way.

round thee shall stray, . . . 'Twill be to wipe but thy tear-drops a - way.

round thee shall stray, 'Twill be to wipe but thy tear-drops a - way.

era - dle and smile on thee now.

ppp
Peace - ful - ly slum - ber, my own dar - ling son, I'll watch by thy

ppp
Peace - ful - ly slum - ber, my own dar - ling son, . . I'll watch by thy

ppp
Peace - ful - ly slum - ber, my own dar - ling son, . . I'll watch by thy

ppp
Care - less how ear - ly, . . how late . .

bed - side till dark night is gone; Care - less how ear - ly, how

bed - side till dark night is . . gone; . . Care - less how ear - ly, how

bed - side till dark night is . . gone; . . Care - less how ear - ly, how

it . . may be, . . Moth - er's love . .

late it may be, Moth - er's love wea - ries not watch - ing o'er thee.

late it may be, . . Moth - er's love wea - ries not watch - ing o'er thee.

late it may be, Moth - er's love wea - ries not watch - ing o'er thee.

wea - ries not watch - ing o'er thee.

THE evening Concert given at the Drill Hall, Bromley, Kent, on Thursday, April 28, by the Plaistow Choral Society, was an occasion of special interest, inasmuch as it was the first public performance of the young Society. The programme, in addition to some high class part-songs, included Macfarren's "May Day." The cantata was rendered with spirit and accuracy by the choir, numbering some seventy voices. Indeed, the choral pieces generally showed that the members had practised well together at the rehearsals of the season, under the careful guidance of their Conductor, Mr. F. Lewis Thomas. The soprano solo in "May Day" was sung in an admirable manner by Miss Hoare. Mr. Abercrombie also achieved success in Handel's "Where'er you walk," and the old ballad, "Sally in our alley"; and Mr. Lewis Thomas evoked hearty applause by declaiming Handel's "Honour and arms" and Adams' "Midshipmite." The accompaniments were efficiently played on two grand pianos by Messrs. Fred. W. Partridge and W. Henry Thomas.

THE South London Choral Association gave its second Concert of the third season on Thursday evening, the 19th ult., at St. James's Hall. The successful efforts of the evening were "Two angel hands" (Pinsuti) and "The Bells" (Lahee); both of these works receiving almost perfect justice in performance. As much, however, cannot be said of "Hear my Prayer" (Mendelssohn) and "O clap your hands" (Stainer). In the execution of both compositions the need of more rehearsals was felt in order to render the efforts worthy of an important choral society. The soloists were Miss Catherine Penna, Madame Patey, and Mr. Edward Lloyd. Madame Patey sang Beethoven's "Creation's Hymn" and Behrend's new song, "Auntie," to perfection, and, responding to a "call" for the latter, she substituted "The Bailiff's Daughter." Mr. Lloyd gave "In native worth" and "Sally in our alley" in his well-known and highly successful manner. Signor Papini contributed violin solos, and Mr. Venables conducted.

MR. HENRY PARKER gave a morning Concert at St. James's Hall on the 4th ult. The principal feature of the programme was Odoardo Barri's Cantata for female voices, "The Dream Queen." The music of this is decidedly pretty and graceful, especially the choruses, which are effectively written for the voices, though quite unpretentious. Madame Florence Clare, Miss Thorndike, and Miss Mary McLean, gave great satisfaction in the solos, and the choral numbers were well sung by Mr. Stedman's choir-boys. The music of the cantata is interspersed with lengthy—perhaps too lengthy—recitation, which, however, was rendered in his usual impressive manner by Mr. Charles Fry. The miscellaneous part of the programme included several songs and other compositions by Mr. Parker. Beside the performers already named, Miss de Fonblanque, Mr. Faulkner Leigh, Mr. Walter Bolton, and M. Victor Buziau took part in the Concert.

AN evening Concert was given, under the direction of Mr. George Calkin, in the Vestry Hall, Hampstead, on the 3rd ult., before a large and appreciative audience. Part I. consisted of the first part of "Elijah." The choruses were rendered by the St. Mark's Choral Society in an admirable and effective manner, and Miss Marion Wardroper, Miss Mary Willis, Mr. G. Lance Calkin, and Mr. Webb sang the principal parts with much success. In the second part Mr. G. Lance Calkin gave with much feeling "The angel at the window" (Berthold Tours), after which the Choral Society sang a beautiful part-song composed by Baptiste Calkin, and entitled, "Night winds that so gently flow." Mr. King Hall played two harmonium solos, and Mr. Val Nicholson a fantasia on the violin. The Concert was brought to a close by the choir singing "Song of the Vikings" (Eaton Fanning) in a manner which deserves the highest praise.

AT the Leeds Town Hall 10,000 persons have, we understand, attended the three successive Recitals on the grand organ, "In memoriam the Earl of Beaconsfield," by the Corporation Organist, Dr. Spark, who also produced a new and effective Funeral March for the occasion, which has been published and appropriately dedicated to Mrs. Blagden (wife of the vicar of Hughenden), who played the music at the funeral service of the late earl.

THE second Concert of the Woodside Musical Society was held at the Public Hall, South Norwood, on Wednesday evening, the 4th ult. The room was well filled by an attentive audience, who derived pleasure by listening to an admirable performance, and at the same time did good service by assisting the funds of the National Schools, Woodside, for which charitable object the Concert was given. The first part of the programme, devoted to sacred music, included Mendelssohn's "Christus." Regarding the performance of this work, much must be said in praise, for the many difficulties of the choral numbers were fairly overcome. The tenor recitatives were intelligently rendered by Mr. J. G. Langton. The second part opened with the chorus, "Who shall be queen?" from Macfarren's "May Day," which also received due justice. In addition, several members of the Society contributed miscellaneous songs more or less successfully. Mr. Fred. W. Partridge conducted carefully and well; and added to his honours by singing, most admirably, Gounod's "Nazareth."

IN the presence of a somewhat numerous audience, Mr. H. Walmsley Little (Organist of St. Matthew's, Denmark Hill) gave a Concert of an excellent character at the Surrey Masonic Hall, Camberwell, on Monday evening, the 23rd ult. The solo vocalists were Misses Mary Davies, Annie Matthews, and Marian McKenzie; Messrs. Henry Guy and Maybrick, each of whom elicited well-earned marks of appreciation. Part-music, including a composition by the *beneficiaire*, was very fairly interpreted by the Denmark Hill Choral Society. Mr. Little did not act in the capacity of soloist, but was heard in successful association with Mr. H. A. Campbell in "Tarantelle" (Raffi). Mr. Tobias A. Matthay executed Liszt's "Rhapsodie Hongroise," and violin soli were played by Miss Colvina Waite (pupil of M. Sainton).

MISS HOPE GLENN gave a very successful morning Concert, under the patronage of the Earl of Dunmore, at Aberdeen House, on the 12th ult., before a large audience. Miss Glenn was assisted by many eminent artists, and the result was an entertainment of more than usual interest. The vocalists were Mrs. Osgood, Miss Hope Glenn, Mr. C. Abercrombie, Lord Bennett, and Mr. Edward Plater's Glee Union; pianoforte, Miss Bessie Waugh and Mr. W. G. Cusins; violin, Signor Consolo; and violoncello, M. Lasserre. Miss Glenn was heard to great advantage in "Or là sull' onda" (Mercadante), and in songs by Arne; and Mrs. Osgood's rendering of three songs (MS.) by Cowen, accompanied by the composer, formed a prominent feature in the programme. Mr. W. Kuhe, Mr. J. Pittman, and Signor Pinsuti conducted.

THE third Concert of the Kilburn Musical Association for the present season took place on the 4th ult., when Mendelssohn's "Elijah" was given, the performance being for the benefit of the Directors. The choruses were sung with great precision and spirit, the accompaniments being played upon a harmonium and piano. The soloists were Miss Florence Norman, whose singing met with especial favour; Miss Allitsen, encoired in "O rest in the Lord"; Mr. Ben Davies, who achieved a real triumph in "Then shall the righteous"; and Mr. W. F. Clare, who, although suffering from severe indisposition, acquitted himself creditably. The trio, "Lift thine eyes," had to be repeated. Mr. A. Gollmick conducted with his usual ability.

AT a special Musical Service given at St. Barnabas Church, King Square, Goswell Road, on Wednesday evening, the 18th ult., a selection from Handel's Oratorio, "Judas Maccabæus," was performed by the St. Barnabas Musical Society, assisted by a band under the leadership of Mr. Bent. The solos were efficiently rendered by Miss Anita Austin, Miss Mantell, Mrs. Sutton, Mr. Shedrick, and Mr. Luckville Evans. Mr. J. M. Ennis presided at the organ, and Mr. Lopresti conducted.

A RUBINSTEIN Concert is announced to take place at the Crystal Palace on the 11th inst., when an interesting programme will be presented, and the Sacred Drama "The Tower of Babel" will be given for the first time in England.

THE Church of England Temperance Society held, as a part of their Annual Festival, a Special Choral Service in St. Paul's Cathedral, on Monday evening, the 2nd ult. The musical arrangements were in the hands of the Lay Helpers' Association, whose choir acquitted themselves in a most creditable manner, repeating the Magnificat and Nunc dimittis composed specially for their recent Festival by Mr. C. E. Miller (noticed in these columns in April last), and selecting for the anthem Dr. Bridge's "It is a good thing to give thanks." The prayers were intoned by the Rev. Dr. Simpson, Succentor of St. Paul's; the Bishop of Bedford being the preacher. Mr. W. S. Hoyte presided at the organ, and Mr. C. E. Miller conducted.

On the 12th ult. an evening Concert was given in the Athenaeum, Camden Road, under the direction of Mr. H. B. Gibbs, in aid of the Church Funds of St. Mary, Hornsey Rise, when a selection of secular music was performed. The Chorus consisted of thirty voices, and included the greater part of the church choir. Miss Clara Samuelli, R.A.M., Miss Grace Maine, (National Training School of Music), Mr. J. H. Asman, Mr. C. A. White (R.A.M.), Mr. James Budd, and others, kindly assisted. Some part-songs were well sung under the skilful *baton* of Signor A. Mora, and the "Patriotic March," by Edwin Bending, was ably rendered, under the conductorship of Mr. H. B. Gibbs.

Two Special Choral Services in connection with the Church of England Sunday School Institute have been held during the past month; one on Thursday, the 5th ult., in Westminster Abbey, and the other on Monday, the 9th ult., at St. Paul's Cathedral. At the former of these, intended chiefly for youths, King's Evening Service in F, and Sir John Goss's Anthem, "O praise the Lord of Heaven," were efficiently rendered by a special choir, assisted by the boys of the Abbey, Dr. Bridge presiding at the organ; while at the latter the music was of a plainer character, the Sunday evening choir receiving the assistance of the boys of the Temple and Lincoln's Inn choirs, and the Organist being Dr. Stainer.

THE Incorporated Church Building Society held their Festival on Friday evening, the 20th ult., in St. Paul's Cathedral. The musical portion of the service, which was fully choral, was sustained by the choir of the cathedral, consisting of eighteen men and the usual number of boys, without any external assistance. The Magnificat and Nunc dimittis was Martin in B flat (written for military band); and Spohr's Cantata, "God, Thou art Great," which occupied the place of the anthem, received an excellent rendering. A sermon on behalf of the fund was preached by the Lord Bishop of Truro (Dr. Benson), and Mr. G. C. Martin, Sub-Organist of the cathedral, presided at the organ.

On Friday, the 20th ult., the Grosvenor Choral Society, at their monthly Concert at the Grosvenor Hall, gave a very successful performance of Gade's Cantata "The Crusaders," the solos being rendered by Miss Annie Daymond, R.A.M., Mr. Charles Strong, and Mr. Henry R. Baker. Miss Florence Hartley accompanied on the pianoforte, and Mr. D. Woodhouse on the harmonium. Some part-songs and vocal solos were given in the second part of the programme, the latter by Miss Vivienne Hamilton, Mr. Charles Strong, Mr. Thos. Nettleship, and Mr. Henry R. Baker. The Concert was under the direction of Mr. G. R. Egerton.

AN interesting Exhibition of Ancient and Modern Musical Instruments is announced to take place at the Alexandra Palace from July 2 to 23. Several valuable ancient instruments have already been promised, and eminent manufacturing and trading firms have signified their intention of co-operating in the undertaking. Lectures will be given on the improvements which have from time to time been effected, and illustrated by performances of efficient players on the various instruments displayed.

THE examination for Associateship and Fellowship of the College of Organists will take place at the College on July 6 and 7. Candidates for Associateship may obtain the list of subjects included in the paper to be prepared for that department of the College Examinations upon application to the Hon. Secretary, Mr. E. H. Turpin.

MESSRS. W. H. BAMFORD and C. E. Luker, respectively the Organist and Choirmaster of St. James's Church, Camberwell, gave a successful Concert, at Angell Town Institution, Brixton, on April 28. Vocal contributions were given by Madame Adeline Paget, Misses Matilda Roby, Pauline Featherby and Davey; Messrs. Sidney Tower, Luker, Holliday, F. Smith, Daniel, and Chaplin Henry. The instrumental music comprised pianoforte duets by Messrs. Bamford and John Harrison; the former also executing "Tarantelle" (Jarvis) and "Polonaise" (Moniuszko).

THE following have consented to act as examiners for the musical diplomas and other higher certificates of Trinity College, London, in July next: Sir Julius Benedict; Dr. A. E. Dyer, Organist of Cheltenham College; Sir George Elvey, Mus. D., Organist of St. George's Chapel, Windsor; Mr. C. S. Jekyll, Organist to Her Majesty's Chapels Royal; Mr. James Keene, F.R.C.S., England; Mr. G. A. Osborne; Mr. C. Hubert H. Parry, Mus. B.; Mr. A. L. Peace, Organist of Glasgow Cathedral; Dr. W. H. Sangster; and Mr. D. J. Wood, Mus. B., Organist of Exeter Cathedral.

A FESTIVAL Service in aid of the East London Mission was held in St. Paul's Cathedral on Thursday evening, the 12th ult., the music being rendered by a contingent of the London Church Choir Association, under the conductorship of Mr. J. R. Murray. The Order of Service, being the same in all respects as that used at the Festival of the Association in November last, and noticed at the time in these columns, does not now call for further remark from us. There was a fair congregation, and a sermon in aid of the Mission Fund was preached by the Bishop of Bedford, under whose auspices it originated.

THE Canterbury Diocesan Choral Union purpose holding their eighteenth Festival on Tuesday afternoon, the 14th inst., in the noble Cathedral of the diocese. The Service-book, which has been prepared with great care, contains the whole of the hymn-tunes, chants, and responses to be used, as well as the vocal scores of E. J. Hopkins's Chant Service in F, composed for Sion College Choral Union in 1875, and the Anthem, "The Glory of the Lord," by Sir John Goss. The names of Dr. S. S. Wesley and J. Baptiste Calkin appear among the composers of the hymn-tunes.

THE first Smoking Concert of the Blackheath Glee and Madrigal Club was held on the 25th ult., the Rev. F. G. Holbrooke presiding. The programme consisted of part-songs, glees, and madrigals, by Bishop, Beale, Becker, Cooke, Stevens and Sullivan, well rendered by a choir numbering about thirty-five voices. Mr. Arthur Oswald was the vocalist, and his songs—including a new composition, "To Arms," by Mr. Charles E. Tinney—were enthusiastically received. Mr. Sidney Tinney gave a cleverly played solo on the flageolet, and Mr. Henry R. A. Robinson was the pianist.

A SPECIAL Service was held at St. Thomas's Church, Portman Square, on Thursday evening, April 28, at which "Judas Maccabæus" was performed. The soloists were Miss Adela Vernon, Miss White, Mr. Trelawney Cobham, and Mr. Henry Baker. The choir, consisting of upwards of 100 voices, sang throughout with an earnestness deserving of all praise. Mr. E. H. Birch, Mus. B., Oxon., presided at the organ. The whole of the musical arrangements were intrusted to Mr. Edmund Rogers, Organist of the church, who conducted.

THE fifth annual Choral Festival Service of Nonconformist Choirs took place in the City Temple, on Thursday, the 12th ult., under the direction of Mr. E. Minshall, the Organist of the church. Sixteen choirs took part, the whole forming a choir of 400 voices. The anthems were "The heavens are telling" (Haydn) and "Praise God in His holiness" (Tours). The music was well rendered throughout.

In spite of rumours to the contrary, it is now announced that Mdle. Zaré Thalberg—who was married to the Marquis de la Petrella Pulce Doria, at Naples, on April 14 last—has resolved to retire from the profession.

THE fourth Concert of the St. Giles's Choral Society was given in the Mission Hall, Little Wild Street, Drury Lane, on the 17th ult. The singing of the choir was very good. The soloists were the Messrs Barry and Wilkinson, and Messrs. Haywood and Leonard. A feature at the concert was the introduction of a young pianist, Miss Emily Ray, who played the pianoforte accompaniments throughout, and was also very successful in a pianoforte solo. Valuable assistance was rendered by Mr. Arthur Haywood at the harmonium.

MR. JAMES SAUVAGE gave an evening Concert at the Athenæum, Shepherd's Bush, on Friday, the 13th ult., before a large and appreciative audience. The artists were Miss Mary Davies, Miss Clara Samuelli, Miss Annette Albu, Miss Damian, Madame Patey, Messrs. Ben. Davies, Gabriel Thorpe, James Sauvage, and Signor Foli; the accompanist being Mr. Sidney Naylor. Mr. Sauvage's baritone voice was heard to great advantage in Handel's "O ruddier than the cherry" and the "Gold Song" from "Dinorah."

A FINE-TONED Organ, by Messrs. Walker and Sons, of Francis Street, Tottenham Court Road, was opened at St. James's Church, Camberwell, on Wednesday evening last, the 25th ult., in the presence of a very numerous congregation. The Service, which was fully choral, was commendably rendered, and included the Magnificat and Nunc dimittis from Calkin in B flat; Anthem, "In that day" (Sir G. Elvey), and Handel's "Hallelujah" Chorus. The instrument, which cost £800, was ably played by Mr. W. S. Hoyte, who also gave a Recital after the Service.

A PERFORMANCE of Sacred Music, principally selections from Mendelssohn's "Elijah," was given at Brixton Independent Church, on Tuesday evening, the 11th ult. The South London Choral Association, under the baton of Mr. Leonard C. Venables, sang with much precision. The soloists were Madame Worrell, Miss Pauline Featherby, Mr. A. J. Thompson, and Mr. Alfred Moore. Messrs. A. Rhodes and W. H. Harper accompanied.

ON Tuesday, the 17th ult., at Trinity College, Mr. Henry C. Nixon's Sonata for pianoforte and violoncello, which had gained the prize of fifteen guineas offered by the College, was performed for the first time by Miss Florence Browning and Mr. E. Woolhouse. Tickets for the occasion were forwarded too late for use, and our opinion as to the merits of the work must therefore be reserved.

MR. CHARLES GARDNER'S sixteenth annual Matinée Musicale will take place on Tuesday, the 14th inst., at the Marlborough Rooms, 307, Regent Street. The artists announced are Madame Leonora Braham, Miss Marian McKenzie, Signor Gustave Garcia (vocalists); Herr Ludwig (violin), M. Albert (violoncello), Mr. Charles Gardner (pianoforte), and Mr. Fountain Meen (accompanist).

ON Tuesday evening, the 17th ult., Mr. Fountain Meen, Organist of Union Chapel, Islington, gave an organ recital at the Presbyterian Church, Holly Park, Crouch Hill. Notwithstanding the unfavourable weather there was a tolerably good audience. The Recital was varied by solos from the "Creation," sung by Madame Margaret Buntine.

AN Organ Recital was given at St. Mary's, Brookfield, Highgate, on Sunday evening, the 15th ult., after the usual service, by Mr. Albert E. Bishop, of St. Mary, Abchurch, City. The programme included works by Mendelssohn, Merkel, and others. The organ, a new one by Messrs. Brindley and Foster, is only partially completed.

IN consequence of Bank Holiday falling on the first Monday in June, the final meeting of the present season of the Musical Association has been postponed until Monday, the 20th instant, when a Paper will be read by F. Meadows White, Esq., Q.C., the subject being "A concise view of the Law of Copyright as affecting Musical Composers."

IT is announced that during the meeting of the Church Congress in the present year there will be a Special Service in St. Andrew's Church, Newcastle-upon-Tyne, when Dr. Armes's new Church Oratorio, "St. John the Evangelist," will be sung by a choir organised expressly for the occasion by Mr. T. Albion Alderson.

A COMMITTEE has been formed for the presentation of a testimonial to Professor Ella, in recognition of his long services to the cause of musical art. The list of subscribers is already considerable, and includes many eminent names in music and the sister arts. The Secretary is Alan Cole, Esq., 20, Redcliffe Road, S.W.

IN recognition of services rendered during a lengthy period, a complimentary Concert was given to Mrs. Stevenson, at the Institute, Priory Grove, South Lambeth, on the 2nd ult. The attendance was very large.

THE members of the South London Musical Club gave their tenth private Concert, before a numerous audience, at Angell Town Institution, Brixton, on Tuesday evening, the 3rd ult.

REVIEWS.

The Village Fair. An Alpine Idyl. Cantata for Female Voices. Words by Jetty Vogel. Music by W. H. Longhurst, Mus. Doc. Cantuar.

[Novello, Ewer and Co.]

THE subject of this Cantata is thus briefly told: "Suzanne and Aline, compelled by poverty, come from their mountain home to the Village Fair, in order to sell Charmante, their favourite and last-remaining cow. Out of harmony with the mirthful scene, they are received somewhat derisively by the village girls, led by Lisette. At the last moment unexpected help arrives, and all ends joyously." This "unexpected help," it may be said, comes from Conrad, the son of Suzanne, who, at the right moment, returns from India to share his "silver and his gold" with his family. There is always danger in selecting a story for musical illustration where the scene is laid in Switzerland; not because it is difficult to preserve the traditional characteristics of the country, but because this "local colour," as it is termed, will too often obtrude itself, to the detriment of that artistic design which is imperative when no such convenient aid is at hand. In this case, however, the composer has wisely resisted such temptation; for, although his Introduction is "à la Suisse" and a choral "Aio! Aio!" is once heard, as a rule the music is sufficiently abstract to be judged on its own merits. The Introduction is rather weak; but the chorus, "The bells they are ringing," is flowing, vocal, and melodious. The Trio which follows, for first and second soprano, and contralto, has many good points; and the unaccompanied Part-song, "Dear is the shed," is extremely effective. The Duet between Aline and her mother, "Ah! do not weep," is simple in construction, but contains some good writing, a point of interest being the *agitato* phrase in B flat minor, on the words "The sunshine all is shaded," the return to the key being managed with much skill. The choruses for the girls are extremely pleasing; and the airs for the principal characters—especially the "Song of the Mountain Flowers," for Suzanne, with an *ad lib.* harmonium accompaniment—may be made highly attractive with even moderately good singing. We may also mention a song for Aline, in which the chorus is interwoven, and a solo for Suzanne, leading to a Duet and Trio, the accompaniment to which has much character. The final chorus, "Joy to the Wanderer," is extremely unpretending; but melodious enough to bring to an effective conclusion another meritorious addition to the many drawing-room pieces for female voices which the present musical age has drawn forth.

Novello, Ewer and Co's. Pianoforte Albums. Edited by Berthold Tours.

Nos. 4, 5 and 6. *Compositions by George Frederick Handel.* [Novello, Ewer and Co.]

ASSUREDLY the many pianoforte students who are desirous of devoting themselves to the practice of the works of the classical composers cannot now complain either of the compositions not being ready to their hands, or of the outlay required to procure them. We have already noticed the numbers of the "Pianoforte Album" containing the works of Bach, and have now before us, precisely in the same form, those of Handel. Since the study of high-class

pianoforte music has become so general, not only the more elaborate, but the minor pieces of Bach have been republished and extensively circulated amongst amateurs; but comparatively little is known of Handel; and we have met with even advanced pianists who are astonished at finding that the composer of the "Messiah" has written hornpipes. In the admirable selection contained in these volumes we assure our readers that they will be enabled to make acquaintance with many exquisite compositions of which they did not previously know even the existence; and of course will also meet with many old friends. In addition to Fugues, we have Chaconnes, Sarabandes, Gavottes, Bourrées, Gigue, Courantes, Musettes, Airs with variations—including that known as "The Harmonious Blacksmith"—and also the characteristic Hornpipe in F, from the "Water Music." The work is most clearly printed, and carefully edited; and pianists not intimately acquainted with music of Handel's day will, we are certain, thank Mr. Berthold Tours for his explanation of the various signs which so often occur in these compositions.

Hints to Young Teachers of the Pianoforte, and all who are interested in Musical Instruction. By George Frederick West. [Robert Cocks and Co.]

HAD Mr. West no other claim to be heard in the cause of healthy musical instruction than the fact of his being, as he affirms, "a teacher of thirty years' experience" he would assuredly command attention; but he is well known as a successful "arranger" for young players, and may be presumed, therefore, to understand their requirements. Truly he says, "If a young pupil be allowed to fancy she is progressing in proportion to the number of tunes she can manage to stumble through, it will some day cause her much unhappiness, and her master will feel it an unpleasant task to undeceive her." Here indeed is the root of the mischief; but, unfortunately, in these instances it is not so much the fault of the pupil as of the parent or guardian that the evil continues; for if a young player is flattered into the belief that she is a performer at home, it is not at all likely that she will believe those candid friends who may hint that there is any room for improvement; and the consequence is that the truth dawns upon her when it is too late to retrace her steps. The late Mr. Cipriani Potter used invariably to draw a line between teaching "pieces" and teaching "music," and would be assured, before accepting an engagement as a master, that it was for the latter purpose his services were required. The author of the book before us gives some really valuable hints on the subject he evidently has so much at heart; but—although we have not one word to say against the value of the works he recommends—his suggestions appear somewhat weakened by his constant reference, in foot-notes, to books published by only one firm, not another work being even mentioned. Although Mr. West addresses his "Hints" to teachers of the Pianoforte, both pupils and those who have the care of them will derive much profit from an attentive perusal of the Treatise, which is well considered and well written throughout.

Four River Songs. Trios for Female Voices.

No. 1. *Pangbourne.* No. 2. *Cleevedon Woods.*

" 3. *Sonning Lock.* " 4. *Hurley Mill.*

Written and Composed by F. Corder.

[Novello, Ewer and Co.]

THESE four contributions to "Novello's Collection of Trios, Quartets, &c., for Female Voices," should be warmly welcomed both by singers and teachers. Mr. Corder is one of the most promising of the rising young English composers; and cannot be too earnestly encouraged in a career upon which he has so successfully entered, as nothing comes from his pen which has not been duly and maturely considered. The graceful and melodious style with which all these "River Songs" are coloured will assuredly be appreciated by every listener, and as there are no difficulties to frighten even the most sensitive vocalist, they can be conscientiously recommended for drawing-room performance. No. 1, although extremely simple in construction, contains some effective passages of imitation; No. 2, however, being perhaps even more attractive in melodious beauty—a charming phrase to the lines commencing "Sun, oh set not," and a sympathetic semiquaver accompaniment to

the opening subject, on its recurrence to the words, "The evening bell recalls us," being amongst the many excellent points to which we may direct attention. No. 3 has a flowing theme, in 6-4 rhythm, well adapted to the lazy verses to which it is wedded, the coolness of the shade "underneath the willows" being admirably reflected in the music. No. 4 is set to a rhythmical subject, the effect of which is heightened by a triplet semiquaver accompaniment, occasionally broken where the words seem to require repose. As all these songs will doubtless be most acceptable—from the character of the words as well as the music—in domestic concerts, we may say that the pianoforte accompaniments, although essential to the effect of the compositions, are easily within the means of moderate amateurs.

A Musical Christmas Tree. Five characteristic pieces for the Pianoforte.

Six Album Leaves for the Pianoforte.

Allemande. Morceau de Salon, pour le Piano.

Composed by Charles Wehle.

[Forsyth Brothers.]

WE have selected these three from a number of pianoforte compositions by an artist who certainly writes both gracefully and melodiously for his instrument, although his music has scarcely that individuality which would stamp him as a composer of mark. The "Musical Christmas Tree" has decided merit, especially in the little pieces entitled, "In the Church," "Infant Jesus," and "Christmas Fête," the last-named being redeemed from commonplace by some effective passages of imitation. We infinitely prefer, however, the "Six Album Leaves"; for here we have three sketches—"Alma," "Styrienne," and "Serenade," which, although demanding mind as well as fingers for their due effect, will be cordially welcomed by pianists who desire to give pleasure rather than to excite wonder. The "Allemande" has a pleasing florid subject for the right hand, with little but accompaniment for the left. The second theme forms a good contrast with this; but we cannot say that we like the triads descending in fifths with which it commences. Disregard of established rules may be tolerated when a good effect is gained; but these have not a good effect, and we shall not be accused of pedantry, therefore, in recording our opinion. We may say that all these pieces are edited and carefully fingered by Charles Hallé.

Communion Service in E flat. By Carl Maria von Weber. [Novello, Ewer and Co.]

WE cordially welcome this English adaptation of the above-named work. A critical examination of the musical part will not be expected or required, as this Mass is already well known in its original Latin form. The most important movements are the "Gloria in excelsis" and the "Credo," the latter of which opens grandly with three notes in unison for the voices, thereby giving a kind of theological reflection to the music, while the former is joyous and exultant in the extreme. We may add that the voice parts are, for music of this kind, exceedingly simple, and the accompaniment, though possessing much of the composer's lively characteristics, is not too exacting, so that the work lies within the reach of any moderately ambitious choir. The English adaptation is by the Rev. W. Russell, and the orchestral part has been condensed into an excellent pianoforte accompaniment by Mr. Berthold Tours.

Magnificat and Nunc dimittis in E flat. By Joseph Barnby. [Novello, Ewer and Co.]

THE publication of a new festival setting of these canticles by Mr. Barnby is an event of importance for church choirmasters and organists. We see by the title-page that this work was composed for this year's Festival of the Sons of the Clergy, held in St. Paul's Cathedral, and it is therefore scored for orchestra. We predict that Mr. Barnby's admirers will have cause for satisfaction on becoming acquainted with this composition, for it contains many points of effect and interest, and undoubtedly shows the strong hand of a master: at the same time we are bound to observe that some of the melodious phrases approach very nearly to the style of the modern part-song. The

Magnificat opens with an elegant eight-barred phrase, which reappears afterwards in several places. At the words "He hath shewed strength with His arm," occurs a passage of much dramatic power; and although the modulations at first sight appear to be rather abrupt and unexpected, we feel convinced that on closer acquaintance this passage will be found both effective and fine. The Nunc dimittis, contrary to common usage, is developed to nearly the same length as the Magnificat; in fact, this canticle is treated in rather an anthem-like form, and notwithstanding the more than allusion to one of Beethoven's finest sonatas, we think it is a work which occupies a very high position among Mr. Barnby's contributions to church music. Although the accompaniments are originally intended for the orchestra, yet, with the hints given as to instrumentation, they can be quite effectively played upon the organ.

Practical Organ Building. By W. E. Dickson, M.A., Precentor of Ely Cathedral. [Crosby Lockwood and Co.]

"This little work is undertaken," the author tells us in his preface, "because it is believed that no treatise on the construction of organs, at once short, practical, and accessible by all classes of readers, is extant." Mr. Dickson's book, however, is by no means a "little work," for although not elaborated to any extent, every portion of the organ is clearly explained, and very plain directions given for constructing an instrument which, as he says, shall be "creditable to its builder." We are glad to find the author emphatically supporting the fact that the process of voicing metal pipes is one which can only be satisfactorily accomplished by a person who has given to the subject years of steady practice under skilled guidance. "A very sensitive and educated ear," he observes, "a delicate sense of touch in the handling of fine tools, and a thorough familiarity with the tonal quality, or *timbre*, of the best examples of the many varieties of pipes—these gifts are essential to the successful voicer." In the instructions afterwards given, the author freely acknowledges his indebtedness to a little tract of about forty pages on "Organ Voicing and Tuning," which he strongly recommends to those who desire to become masters of this important subject. In recommending Mr. Dickson's work, we do not by any means desire that it should supplant Hopkins and Rimbault's volume, or indeed any book where the matter is treated in a thoroughly exhaustive manner; but as the author tells us that he was once a "plodding and untiring boy-workman himself," it may reasonably be presumed that he sufficiently sympathises with other aspiring young organ-builders; and that his chief aim, therefore, is to smooth the path of those who might otherwise be deterred from their task by unforeseen difficulties.

Light. Song. Words by F. E. Weatherly. Music by Joseph Barnby. [Metzler and Co.]

If any vocalist will study the words of this song before singing it as earnestly as Mr. Barnby has evidently done before composing it, no sympathetic listener can fail to be struck with its poetical beauty. The modulations in many places may be pronounced bold, but throughout the composition the desire has evidently been to intensify the quiet pathos of the story by appropriate musical colouring, and in every respect this design has been most successfully carried out. Amongst the many beautiful points in the song we may mention the eloquent phrase, "And I've been blind these fifty years," the passage into the minor key seeming like a sudden cloud over the sunny recollections of the speaker; and the immediate alteration into the major (in the third bar of which, by the way, a sharp is omitted before the G in the voice part), with the arpeggio accompaniment, carries to a most effective termination one of the best songs we have yet seen by this composer.

Trois Morceaux de Salon, pour Piano. No. 1, Gavotte; No. 2, Berceuse; No. 3, L'Espiegle. Par Joachim Raff. [Ashdown and Parry.]

THESE three pieces, by a composer who has already fairly earned a welcome in this country, will, we are certain, meet with warm approval by those drawing-room performers for whom they are especially written, although it

cannot be said that they are equal in merit. The Gavotte, commencing in A minor, has a remarkably original subject, which gains much in effect by an obstinate syncopation in the bass. The Trio, in the tonic major, is also good at first; but the brilliant scale passages are scarcely in character with the nature of the piece. The figure in the accompaniment of No. 2 is thoroughly sympathetic with the theme; but the "Berceuse" is so completely overdone in the present day that it requires more original thought than Herr Raff has here given us to make his piece stand forth prominently from the multitude. No. 3, a rapid Valse, has a flowing and melodious subject, which will demand elastic fingers to do it justice. The frequent changes of key give a somewhat restless character to the composition; but modern Germany so pertinaciously insists upon considering the key of a piece as merely the point of departure and return that we may now accept this restlessness as a characteristic of the school.

Troubadour's Song. Words by Rev. T. E. Brown. Music by Sir Herbert Oakeley. [J. B. Cramer and Co.]

PROFESSOR OAKELEY always writes like an accomplished artist, and certainly his "Troubadour's Song"—which was sung with much success by Mr. Maas at the recent Reid Festival in Edinburgh—will most thoroughly sustain his reputation. The words are set to a spirited and attractive theme, which is accompanied with a masterly hand; and any tenor who can fully command the high B natural will be certain to make the song effective before a mixed audience, especially if he can be aided by orchestral accompaniments. The composition was, we believe, originally written as a chorus for mixed voices, and is now to be had as a choral piece for male voices, and also in a lower key for a solo voice.

For You and Me. Song. Words by F. E. Weatherly. Music by Ciro Pinsuti. [Ricordi.]

CERTAINLY of all the song-writers of the day no one can be more simple, refined, and thoroughly artistic than Signor Pinsuti, and vocalists, therefore, when they see his name upon the title page, may confidently rely upon the composition being not only effective, but good. "For You and Me" has a fresh and melodious subject, to which the placid and appropriate accompaniment adds an additional charm. The song is quite within the compass of ordinary voices; and the modulations move so naturally into the attendant keys as to delight all amateurs who are frightened at "accidentals."

FOREIGN NOTES.

THE first performance at Berlin of Wagner's tetralogy, "Der Ring des Nibelungen," took place on the 5th, 6th, 8th, and 9th ult. at the Victoria Theater, where the "cyclis" is to be produced four consecutive times. We render a detailed account of this interesting event in another part of our present issue.

A correspondent writes to us from Freiburg-im-Breisgau: "A great and successful Liszt Festival took place here on May 1 and 2, the composer himself being present. On the first day the oratorio "Christus" was performed; the programme of the second day included the symphonic poem "Tasso," the pianoforte Concerto in A (executed by Herr Bertrand Roth), a baritone solo with male chorus and orchestra, entitled "Cantico di San Francesco" (MS.), and other compositions by Liszt. The solo vocalists were Fräulein Keller (Düsseldorf), Fräulein Breidenstein (Erfurt), Herren Thieme (Weimar), and Hauser (Carlsruhe); the vocal and orchestral body being composed of the combined choirs and orchestras of Baden, Basel, Freiburg, and Lahr, under the excellent direction of Herr Herrmann Dimmler. To the latter, a musician of the first order and a most gifted pianist, a brilliant career may confidently be predicted. Liszt showed himself extremely pleased with the performances, and the fact of such a festival being at all possible in this small German town certainly proves how numerous are the admirers of the pianist-composer throughout the Fatherland."

We extract the following from a letter received from Leipzig, dated the 10th ult.: "The chief public examinations of the Conservatorium, which always take place in

the spring of the year, have just commenced here. On the first day the large hall of the Gewandhaus was filled to overflowing with an audience prepared, and for the greater part fully qualified, to pass a critical opinion upon the performances of the aspiring *débütants*. As usual, the pianoforte was the chief instrument chosen for displaying the capabilities of the performers, and five young ladies and three gentlemen were the pupils selected to take part in the execution of the by no means easy pieces. The first two performers were ladies belonging to the town of Leipzig, Fräulein Gutwein and Blauhuth, who gave Mozart's Concerto in A major, the next was Frä. Oppenheim, of Rudolstadt, who played a Serenade and Allegro Gioioso by Mendelssohn. Mr. Metcalfe, of Chicago, followed with Weber's Concerto in F minor, and was succeeded by Mr. H. Carter, of Oberlin, Ohio, who played the first movement of Schumann's Concerto in A minor from memory, the remaining portions of the same Concerto being given by Frä. Albrecht, of Leipzig. Vocal music found only one exponent in Frä. Elsasser, of Hanover, who sang Mendelssohn's Concert Aria and two Lieder; and the first day's examination was closed by Herr Otto Beck's performance of the Andante and Finale of Mendelssohn's Violin Concerto. The executants acquitted themselves, on the whole, extremely well, specially deserving of praise being the performances of Fräulein Oppenheim and Albrecht and Mr. Metcalfe. Herr Beck also displayed, on his part, rare talent and executive skill."

Herr Nessler, the composer of the opera "Der Rattenfänger von Hameln," has completed a new operatic work, "Der wilde Jäger," the subject of which is akin to that of "Der Freischütz." The new work is to be brought out at the Leipzig Stadt-Theater during next winter. Herr Nessler is an Alsatian by birth.

An interesting and important invention for the manufacture of pianofortes has just been patented by Herr C. René, of Stettin. The interest of the invention consists in the fact that by his process Herr René is enabled to reduce wood intended for the construction of instruments from a comparative green to a perfectly mature state, equal to the old and well-seasoned material. The importance of the invention need hardly be pointed out, since it has long been a problem for the trade how to obtain by artificial means the material required, more especially, for instruments intended for the varying temperature of tropical climates. This problem Herr René appears at last to have solved. While dispensing entirely with the preparations of vitriol, sulphuric ether, &c., hitherto in vogue, and which have proved in many respects unsatisfactory, Herr René's process imitates as nearly as possible the action of nature herself in the seasoning of wood by the application of oxygen, heated by means of electric currents. Under this treatment the new wood becomes thoroughly hardened, able to withstand permanently the influence of any climate, and, of course, gains considerably in its resonant qualities. Thus the utility of the invention speaks for itself, and is already attracting the attention of German manufacturers.

The corresponding membership of the Académie des Beaux Arts of Paris, vacated by the death of Signor Gaspari, of Bologna, has been conferred upon Franz Liszt, there being only one dissentient voice amongst the electing body. The other candidates proposed were Johannes Brahms and Arrigo Boito.

M. Gounod's new opera, "Le Tribut de Zamora," continues to be the principal attraction at the Grand-Opéra, the first ten performances of the work having produced the round sum of 194,000 francs.

A Congress of Italian musicians will be held on the 16th inst. at Milan, for the purpose of discussing practical questions connected with the art, the principal of which will be the reorganisation of orchestras in Italy as regards complement and quality of instruments, and their proportionate distribution. The meetings of the Congress will take place at the hall of the Conservatorio.

Signor Baldassare Gamucci, the well-known musical *servant*, has just published an interesting essay, based upon the theories of Helmholtz, and the recently published work on the music of the ancients by M. Gevaert, and examining the question why the ancient Greeks have made so little progress in harmony. The pamphlet, which is entitled

"Perchè i Greci antichi non progredirono nell' armonia," is issued by Guidi in Florence.

The seven hundredth performance of Meyerbeer's opera "Les Huguenots" was recently recorded at the Paris National Opéra.

The first of M. Alexandre Guilman's Organ Recitals, to which reference was made in our last issue, took place on the 12th ult. at the Trocadéro Palace of Paris, with the co-operation of eminent artists. We give the programmes of these excellent Concerts at the foot of these columns.

The Oporto Choral Society gave a successful Concert (the first since its foundation) at the Crystal Palace Theatre of that town, in connection with a theatrical entertainment, and in aid of the Society of Friends of Foreigners in Distress in London. The Choral Society in question is composed of the resident English and German colony, and is conducted by Mr. G. H. Mason. The Concert, of which we append the programme, was highly successful, and afforded great promise for the future progress of the young Society.

Herr Georg Henschel, the eminent baritone, will take up his residence permanently at Boston, Mass., and is about to form an orchestra of sixty performers, with whom he proposes to give weekly symphonic concerts in that town.

Count Geza Zichy, the one-armed pianoforte virtuoso, of whom mention was made in our last number, has a colleague in the Hungarian Baroness Alphonsine Weiss, who with her (only) right hand performs equal feats of dexterity as the Count does with his left. During a concert recently given at Paris the lady created a sensation by her playing with much ability Liszt's Hungarian Rhapsody, Chopin's Etude in C minor, an Adagio by Beethoven, and other pieces.

The Paris Grand-Opéra has acquired twelve autographs by Meyerbeer from the collection of Herr Lindner, late editor of the Berlin *Vossische Zeitung*, including the complete score of the first act of an opera entitled "Cinq Mars," composed in the year 1876.

At the Munich Hof-Theater a "cycclus" of Wagner's music-dramas, from "Rienzi" to "Tristan und Isolde," will be performed twice between September 1 and 26 next.

We hear from Boston, U.S.: "On Good Friday last the Handel and Haydn Society, under the direction of Carl Zerrahn, gave a part of Bach's "Passion" Music, and on the Sunday following, Mendelssohn's "St. Paul," at the Boston Music Hall. The Cecilia Society has also produced, for the first time in America, Schumann's "Faust" Music, besides giving several performances of Berlioz' "La Damnation de Faust," and "Roméo et Juliette."

A grand "Beethoven Hall" has been inaugurated at Barcelona with a festive performance directed by M. Massenet, who composed a march expressly for the occasion. At the Liceo Theatre of the same town Rubinstein's opera, "Die Maccabäer," will be performed in October next.

Among the posthumous works of Félicien David has been found a comic opera in one act, completely scored, written for two female voices and a tenor. The operetta, which is said to be very melodious, will probably soon be brought out by the Paris Opéra-Comique, the directors of which are in treaty with the heirs of the deceased composer, in order to obtain the right of performance.

M. Colonne, the famous leader of the Châtelet Concerts in Paris, has, in company with the members of his orchestra, proceeded to Lisbon, where he has been invited to give a series of symphonic concerts.

Maestro Luigi Mancinelli has been nominated Director of the Liceo Musicale at Bologna.

A series of operatic performances, to be carried on during the summer months, was inaugurated on the 14th ult. at the Kroll'sche Theater, at Berlin, with Gounod's "Faust."

An opera, entitled "König Otto's Brautfahrt," by A. Ueberlee, was performed for the first time on the 8th ult. at the Berlin Royal Opera House, and was well received. The Royal establishment will close its doors for the annual vacation from the 16th inst. to August 14.

The operatic season of the Théâtre de la Monnaie of Bruxelles has just closed with the thirty-eighth performance of M. Gevaert's "Quentin Durward."

In Max Maria von Weber, whose death we briefly announced in our last number, a man of great scientific attainments and of exceptional general culture has passed away. Max Maria, as every reader of the biography of his great father knows, was born on April 25, 1822, at Dresden, and had thus just completed his fifty-ninth year. He was the eldest of the composer's two sons (the second, Alexander Victor Maria, died before he had attained his twentieth year), and although not without musical talent himself, he wisely abstained from following his father's career, but chose a technical one, in which he made a decided mark. For a number of years he was engaged in the service, first of the government of Saxony, and later of Austria, as scientific telegraphist and railway expert, and in 1878 accepted a high post in the Prussian Ministry of Commerce at Berlin, where he was acknowledged to be one of the first railway authorities of Germany. In his leisure hours Weber also contributed to the light literature of the day, wherein he exhibited a pleasing and attractive style. His literary name, however, will be most surely preserved in the picturesque and exhaustive biography of his father, published in 1864, which yet awaits a worthy English translation. Max Maria von Weber was buried at Dresden, by the side of the composer of "Freischütz," a few days before the four hundredth performance of that opera was celebrated at the Dresden Hof-Theater.

At Leipzig died, on the 13th ult., at the age of seventy-three, Conrad Schleinitz, director of the Conservatorium, and an intimate friend of Mendelssohn.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Organ Concert of M. A. Guilmant (May 19): Fantaisie sur l'air de Mi-Mi (Berger); Fifth Concerto (Handel); Air de Stratonice (Méhul); Polonaise for violin (Laub); Air from Cantata, No. 106 (Bach); Grand Chœur, Invocation, Fugue (Guilmant); Pastorale (Kullak); Air from "Olympiade" (L. Léo); Concerto for hautboy (Handel); Air from "Iphigénie en Tauride" (Glück); Sinfonia from Cantata, No. 35 (Bach); Trio (Curschmann); Choral Song for organ (S. Wesley).

Dresden.—Concert at the Conservatorium (May 6): Pianoforte Trio (Haydn); Fantasia, F. minor (Chopin); Cavatina from "Euryanthe" (Weber); Impromptu from Op. 90 (Schubert); Variations, D. minor (Mendelssohn); Violin Concerto (Mozart); Variations for two pianofortes (Saint-Saëns).

Freiburg-im-Breisgau.—Concert in the Museum, by Herr Illawatsch, on the "Concert-Harmonium" (May 1): Prelude to "Lohengrin" (Wagner); Pieces by Schumann; Andante (Bach); Adagio (Beethoven); Preludes and Etudes (Chopin); Prelude from "L'Africaine" (Meyerbeer); Overture, "Guillaume Tell" (Rossini).

Opporto.—Concert of the Choral Society (April 27): Choruses from "Erl-King's Daughter" (Niels Gade); Duet (C. Pissuti); Song (B. Godard); Chorus, "Gipsy Life" (Schumann); Four-part Song (Mendelssohn); Trio, "Memory" (Leslie); Trio (Campana); Song (Mariani); Four-part Song (Mendelssohn); Trio (Smart); Songs (Blumenthal, Hatten); Four-part Song (Mendelssohn); Orchestral pieces.

Baltimore.—Peabody Choir (May 2): "Judas Maccabæus" (Handel). Students' Concerts of the Peabody Institute (April 23 and 30): Pianoforte Quartet, Op. 16 (Beethoven); Cavatina, "Freischütz" (Weber); Pianoforte Quartet, Op. 3 (Mendelssohn); String Quartet, G. minor (Hoen); Sonata for pianoforte and violin (E. Grieg); Songs (Lassen, Franz, Hoffmann); Pianoforte Trio, Op. 52 (Rubinstein).

Cleveland, U.S.—Concert of the Cleveland Vocal Society (May 5): Chorus from "Mock Doctor" (Gounod); Military Symphony (Haydn); Chorus and Choral from "St. Paul" (Mendelssohn); Andante from "Tragic Symphony" (Schubert); Part-song (Calcott); Overture, "Rosamunde" (Schubert); Part-song (Raff); Trio (Beethoven); "Peasant Wedding" chorus and orchestra (Koschat).

CORRESPONDENCE.

ENGLISH COMPOSERS AND THEIR CLAIMS, PAST AND PRESENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—How comes it that the English, patriotic enough in their love of British painters—Reynolds, Gainsborough, Hogarth, Wilkie, Turner, Landseer, Millais, Holman Hunt, and a thousand more—are so seemingly cold to the claims of their native composers? Sterndale Bennett is doubtless admired, but not half enough. The exquisite elegiac beauty of his strains, their singular elegance, their silvery sweetness and crystalline clearness are not spoken of with a tenth part of the enthusiasm they ought to command, and some of his loveliest MSS. still remain all but

unknown to the general public. It is foolish to say, as some have done, that he is a mere follower of Mendelssohn. There is an affinity in the genius of these two great composers, but the relationship is that of the loveliest starlight to clear sunshine, or that of the tenderest of lakes to the dashing river. There is less impulse, perhaps, in Sterndale Bennett, but a tender purity marks his strains which, in its way, is absolutely unsurpassable.

Then we have a great man living amongst us, the author of "St. John the Baptist" and so many classical works, ever ready to praise other masters with that generous fervour which a noble nature and strong sense of beauty prompt, and content to receive only the homage of respect where hearty admiration is due. Perfect mastery of all the resources of art pairs in this master with genuine creative power. I believe that if Macfarren were a German, his fame would have been European long before this.

Other living composers might be named, but I will only speak now of three or four who have passed away, but whose musical creations ought to live for generations to come. One was a man of undisputed genius. When one of his lovely anthems was performed on a week-day afternoon in York Minster, a year or two ago, I found the choir absolutely thronged with worshippers, who had come from far and near for miles around to enjoy the beauty of the well-nigh celestial strains. All his melodies have what the French call an unmistakable *cachet* of their own, full of soul, and fraught with sweetness. I allude to Dr. Dykes. Is his name known in the great art-world? Has he ever met with that artistic recognition which is his right? I pass now to a more celebrated name, that of Field, sometimes called the Russian Field, because he lived long years in St. Petersburg. Does it not seem strange that the comparatively vulgar and noisy music of so many pianists should be so frequently performed, while we scarcely ever hear those lovely starlight poems, the Notturmos of Field?

There is a greater name yet practically unknown amongst us. I write now of an English composer, thoroughly and altogether English, who made his reputation in Paris, and whom the Parisians adopted, as they did Meyerbeer and Cherubini. You cannot go to a classical concert in Paris, where Beethoven and Mozart's masterpieces are performed, without also hearing Onslow. On two or three occasions I have been lucky enough to listen to absolutely lovely trios by this great master, sustaining, as it seemed to me, a perennial spring of charming melody. Englishmen scarcely know that such a composer has existed. Why is this? Why does not Mr. Arthur Chappell take a delight in making known these masterpieces of English musical genius?

I will name one more name. It is that of my dear friend Hugh or Hugo Pierson, a composer of subtle and peculiar power, a tone-poet, if there ever was one. True, Pierson might be called deficient in popular melody, and is open to the charge at times of breaking off too suddenly in his strains, of being abrupt, if not inconsequent, as in parts of his noble "Jerusalem"; but genius takes many forms, and creates its own laws. We must not impose the exactness and continuity of a Pope on a Victor Hugo. Pierson's strains have a genuine magic, which may be compared to the rich sweetness of the pomegranate, with a hard rind indeed, but how luscious is the fruit! His setting of Medora's Song in the "Corsair," "Deep in this heart the tender secret dwells," is alone enough to immortalise the singer, such a pathetic sweetness, such a genuine passion breathes from this most lovely strain. Many of his songs are equally beautiful. His "Faust" music is singularly noble. Especially to be recommended to all chorus-singers is the splendid "Heilige Poesie." His orchestral compositions have not seemed to me so satisfactory, such as the Overture to "Macbeth," &c.; but that may be from lack of sufficient hearing. Of one thing I am sure—he was an inspired singer; and yet England knows him not, or scarcely knows him.

It should seem as if it was the fate of musical genius of a high order to pass without due recognition through this earthly sphere. At least, it has been so too often. Even the emperor of music, Beethoven, to the disgrace of his fatherland be it said, received little temporal reward for his immortal works. Schubert's lovely Symphonies have

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

only been recognised since the departure of the master. This is partly to be accounted for by the fact that works which live for ever rarely command a large immediate sale. There are exceptions to the contrary—witness Mendelssohn. Still the rule is comparative neglect for genius in its earthly day. Let us do our best to prevent this as far as living genius is concerned, and not let fear of ridicule or unconscious envy make us slow to acknowledge any form of merit. And, as far as the great departed are concerned, especially those of our own race and country, let us not be niggard of our praises, or cold in the offering of our homage. "A thing of beauty is a joy for ever"; it is a heritage for all humanity, not for one race alone. But other countries are ready enough to do justice to their great masters in the world of music. Other nations yield national encouragement to this branch of art. We, under the influence of a kind of material Philistinism or hard Puritanism, arising partly from a reaction against the Frenchified art of Charles II., have gone on wondering, with Pope and Swift—

How great the difference can be
'Twixt tweedledum and tweedledee—

and, till lately, have thought it almost *unmanly* to cultivate the art which breathes most on earth of heaven. We may thank heaven that this childish prejudice is passing fast away; but still there is a seeming reluctance in our art-world to acknowledge the just claims of English composers.

We are proud, and well may we be, of Purcell—the great Purcell—and of Bishop, and of Arne; but, in spite of the vast popularity of the "Bohemian Girl," we scarcely know Balfe's best music—that of the "Castle of Aymon," or "Les Quatre Fils d'Aymon"; and we have even forgotten Loder's charming "Night-Dancers," and Barnett's "Mountain Sylph." I do not rate these with the greater names of which I spoke before, but they too are not to be despised; nor is Wallace, whose "Amber Witch" has surely never had its full meed.

But I refrain. We have genuine power in our midst at this time. Need I name Arthur Sullivan, and many another—Garrett, Barnby, &c.? If I am not greatly mistaken, Sullivan's essential bent is dramatic, and he could give us *chef-d'œuvres* worthy of being classed with the best creations of Mozart, Rossini, and Auber. But, for some unexplained reason, there is no patriotism, as to musical art, in the leaders of the world of rank and fashion, and so true power is wasted, comparatively, on farces. A National Opera-house worthy of the name is a great desideratum.

Pardon the length of this expostulation. I am not a one-sided patriot in music. I love the tender melancholy and holy fervour and genuine power of Germany's minstrels; the lively grace, the often exquisite charm and high dramatic fervour of those of France; and the passionate nightingale strains of Italy. But genius has no single fatherland. The country which has produced the greatest of word-poets, from Shakespeare to Tennyson, can surely bring forth minstrels of genius also, nay, has brought them forth, and the word of sympathy alone is needed to bid the living waters flow.—Your obedient servant,

Rhayader.

ARCHER GURNEY.

ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Speaking as a mechanic and not as a performer, it is impossible for me not to sympathise with Mr. Cooper's advocacy of the radiating and concave pedal-board. Nothing is gained by unnecessary mechanical difficulties, and the human mechanism should be provided with such appliances as facilitate the work it is called upon to do. The extended feet radiate naturally, whether crossed or not.

It is not to the point that experts can and do perform well on straight pedals. Herr Joachim could, no doubt, play very well standing on a slack wire, if he practised enough; but his time might be more usefully employed.

It is not to the point that the radiation and concavity are sometimes excessive, bringing the heels on to wrong pedals owing to the keys being too close. Abuse is no argument against use.

It is not to the point that the pedals should be straight because the manual keys are so. The mobility of the elbows enables the hands to be kept square to the front.

What are the advantages of straight pedals as contrasted with radiating and concave?

Mr. Cooper's wish to have the centre of the pedal-board under the centre of the manuals would with a manual to G and pedals to F bring the pedal centre D₂ under the manual centre E. This is very nearly the "D under C" advocated by Mr. Best. It would hardly do to change the relative positions of the manuals and pedals with every upward variation of the manuals, and Mr. Best's suggestion seems therefore to be the most perfect.

Mr. Seaton's arrangement of drawstops is hardly practicable. If but one kind of *crescendo* and *diminuendo* were invariably required it would do well enough; but one sometimes requires the double in a soft combination, or four- and two-feet stops with only light eight-feet, &c.; so that the best grouping is that in which the positions of the knobs are most easily remembered, and that not only by the regular organist, but also by any casual performer. The difficulties of the casual are great enough in any case, and there is the less reason for change because the stereotyped *crescendo* and *diminuendo* of the composition pedals are arranged without regard to the position of the knobs.

There is no great mechanical difficulty in arranging an organ to transpose. Töpfer shows such an instrument: the keys are fixed, but the backfalls are movable. The expense of the mechanism would not be great; but in a large organ an extra third of pipes downwards would absorb an amount of money and room quite out of proportion to the value of the result.

Has any one of the F.C.O. yet hit upon a method of bringing a large pedal organ under complete control, so as to provide an appropriate "Pedale" *instantaneously* for any combination on any manual, with, or without its coupler? I have, I think, succeeded in doing this without involving the constant worry of moving ventils or composition pedals, drawstops or couplers, with every change of manual. If nothing of the sort has yet been done, I will explain the contrivance with pleasure.

Yours faithfully,

THOMAS CASSON.

Denbigh.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow an amateur to say a few words on three questions of organ building? First, radiating *versus* straight pedals. Those who advocate the use of the latter only assume that their opponents declare it to be impossible to play certain passages of legitimate organ music on straight pedals. This is simply begging the real question at issue, which is: On which set can organ music as a whole be more conveniently and better played? The answer to this question must decide the strife for all unbiassed people. Naturally, those used to one sort only will always find the other sort, whatever its advantages, awkward to use. In my humble opinion a beginner would learn to play on concave radiating pedals more readily than on straight flat ones. I maintain that thirds and greater intervals can be played more smoothly with one foot (this is in double-pedal passages particularly necessary) on radiating than straight pedals. Organ pedals must, I take it, always be a compromise, for were they very far apart there would be danger of putting down two at once, but it would be well-nigh impossible to stretch from one end of them to the other; whereas were they very close, while it would be easy to take intervals yet it would be extremely difficult to always play only one at a time. Secondly, the position of the drawstops. I would suggest that the most prominent and powerful stops should have their handles placed next the manual, so that the hand may most readily be able to get at them, while the softer ones that do not need so often to be pulled in or out suddenly in the middle of a piece might be placed behind them, but the whole at an oblique angle to the jamb. Thirdly, there should be due proportion between the parts of an organ. An organ I know has six stops on the great (including stopped bass), while the swell has twelve, including three reeds (one to C only), fifteenth and mixture; the pedal organ, however, consists only of an open diapason, sixteen feet. How much better

to have put a little more of this power into the great, in order to enable it to take its proper place, instead of being drowned by the swell. It seems to me that very moderate-sized organs ought to have at least one eight-foot stop on the pedals to prevent the necessity of almost always coupling to one of the manuals, and thus destroying the independence of tone. Though it often is not possible to increase the number of stops, yet adding couplers would not much increase the expense and would greatly add to the expression to be derived from the instrument. For example, what beautiful effects can be produced by coupling two eight-foot stops of opposite character, the one loco to the other super-octave; thus combining the fulness of the eight-foot tone with the four-foot pitch.

Hoping that you will, while the question is in people's minds, allow it to be fully discussed in the columns of your valuable journal,—I am, Sir, yours, &c.,

CONCAVE-RADIATING.

GOVERNMENT GRANTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to ask some of your readers if the following facts are the exception or the rule in most National Schools?

I must explain that, thanks to the Dean (Dr. Vaughan) and the energetic Succentor of Llandaff Cathedral, we have here a very high class Cathedral School, where the chorists (who are all sons of gentlemen) are educated, the only unusual feature being that the boys are allowed the ordinary public school holidays, during which time we have to draw on the National School for boys for the "holiday choir." Now I find that, although these boys have just been "passed" by the Government Inspector in vocal music, not one of them can tell what interval it is from Do to Re, or have any notion of time or tune; and on inquiry, I find that all the vocal music is taught by ear—that is, the master having taught a large number of the boys to sing a few ditties in two parts, by constantly playing the parts over on the harmonium to them, the Inspector duly "passes" them, and goes on to judge the needlework of the girls in the next room!

Is it possible that Government grants are made amounting to over £100,000 per annum to schools in England and Wales where the vocal music is thus taught?

Surely no one can say it is unreasonable of me to expect that boys who have been "passed in vocal music" by a Government Inspector should, at any rate, know a little of the subject in which they have passed. In some cases that have lately come under my immediate notice I can testify that the boys' knowledge was actually nil: I only made this discovery by accident, and should be glad to know if this case is an exceptional one.—Yours, &c.,

C. L. WILLIAMS, Organist, Llandaff Cathedral.

P.S.—Since writing the above I have been told by the schoolmaster of our National Schools that he understands the Government grant is only given "to foster the love of music in the children, and not to teach them anything of practical musical value."

I cannot think that this is the best way to foster the love of music in children, who will and can learn to read from notes easily and quickly on almost any system.

CHURCH ORATORIO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me small space for a short answer to Mr. Bengough's letter in your last issue. Little streams make big rivers, and true growth has small beginning. The Church Oratorio movement in our district began with one efficient choir, under the management, however, of one of those quiet earnest laymen who form the backbone of our Church, and the mainspring of its working. I was honoured by being taken into counsel. We set our purpose before us, gathered into association the cream of a few neighbouring choirs, and a few musical ladies, and held services with a choir of but fifty or sixty voices. We repeated the process on other centres; and now look forward to

join in a festival in York Minster in July, in a choir already reaching to nearly 800 singers: and we have the satisfaction of knowing that not only will the service be repeated at most of the centres whence the larger choirs came, but that it is proposed to give "St. John the Evangelist" at a Church Congress Service in Newcastle in the autumn. One "unknown country parson" as Mr. Bengough calls himself, may thus set a stream—small at beginning—a-flowing, which in time will surely meet other streams that among them will make up the big river. At any rate, let him try. Boldly take "St. John the Evangelist" in hand, gather round the nearest good choir that will help the work, beat up recruits, hold summer rehearsals of such parts of the contingent as can be got together, and at a harvest thanksgiving in the autumn give the work with "the shortened service."—Yours truly,

J. POWELL METCALFE.

ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will some of your readers vouchsafe me a little information on the subject of organ pedals attached to a cottage piano? I have a cottage piano, to which I should like to apply organ pedals; and whilst I am, on the one hand, deterred from going to an organ builder for a set of pedals with organ action, I am also deterred from buying the cheap pedals advertised on account of the instability of the attachment action, which I believe consists merely of twine, subject to the influence of the weather, breakage, &c.

I shall therefore feel exceedingly obliged if some gentleman having experience in this matter will give me information on the subject, through the medium of your paper.—Yours faithfully,

PARISH CHURCH ORGANIST.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BAGSHOT.—Two Concerts were given by the members of the Choral Class on the 11th and 14th ult., under the direction of Mr. G. Paxton More, Organist and Choirmaster of the Parish Church. The programme consisted of solos, madrigals, and part-songs. Two piano-forte duets were well performed by Miss Hare and Miss A. James. "In going to my lonely bed" (Edwards), "Sweet and low" (Barnby), "The Young Musicians" (Kücken), and "Old Daddy Longlegs" (Macrone), were especially well rendered. The solo vocalists were Miss Sumpster, Miss J. Frimbley, Mr. Maskell, and Mr. Sumpster, all of whom gave much satisfaction to appreciative audiences.

BANFF.—The members of the Banff Musical Association gave their second and concluding Concert of the present session in the County Hall, on Friday evening, the 13th ult., to a large and fashionable audience. The principal work in the programme was Barnby's sacred Idyl, *Rebekah*, the libretto of which is written by Arthur Mathison. The work is perhaps, taken as a whole, one of the most meritorious of modern productions of a similar character, and in some of the parts its melody is strikingly beautiful, breathing throughout a tone of earnestness and spiritual reverence. The dramatic persons are three in number—*Rebekah*, Isaac, and Eliezer—and the choruses are formed by maidens of the city, attendants, and others. Upon the rehearsal of the piece the members of the Association have spent a considerable time, and the result was a decisive success. The solo parts were taken as follows:—*Rebekah*, Miss Isa Dickson; Isaac, Mr. A. Simpson; Eliezer, Mr. W. Williamson; and perhaps the choice could not have been more fortunately made from amongst the members of the Association, for the whole of the solo music was excellently rendered. The piano and harmonium accompaniments were played by Mrs. Clement Gordon and Miss K. Martin respectively. The second part of the programme was devoted to miscellaneous pieces,

and included a violin performance by Mr. G. A. Duncan, a piano duet (by X. Scharwenka), given by Misses H. Simpson and B. Ramsay; and an Andante and Allegro de Concerto for violin with piano, performed by Herr J. Hoffman and Miss Dickson, the former playing the violin in his usual masterly way. The *bâton* was wielded throughout the whole of the evening by Herr Hoffman, the Association's Conductor, and it will be sufficient to say that he discharged the duties with his customary ability, and that his efforts were crowned with success.

BIRMINGHAM.—The Birmingham Scholarship at the National Training School for Music, Kensington, having lapsed at Easter, the local committee arranged for an invitation Concert by the pupils, which took place at the Masonic Hall on Wednesday, April 27. Miss Emily Walker, Miss Helen Synner, and Mr. H. Russell Crompton gave highly creditable performances on the pianoforte; Miss F. M. Donaldson showed extraordinary promise as a violinist; and Miss Ellen Atkins, Miss Blower, Miss Ada Porter, and Mr. F. King appeared with success as vocalists, the gentleman last named having already won a distinguished position in our concert rooms. —The last of the series of Free Organ Recitals at the Town Hall, provided through the generosity of the Mayor (Alderman Chamberlain), took place on Saturday afternoon, April 30, and was attended by a large audience. The programme consisted of seven items of high-class music, all of which were performed by Mr. Stimpson with his customary care and taste. Toward the conclusion of the proceedings the Mayor, who was received with great cheering, made a speech, in which he spoke hopefully of the musical taste of the people of Birmingham, and said that Mr. Stimpson had asked him to announce that he was so well pleased with the result of the organ performances that, pending any arrangements between the Town Council and the Hospital, his Recitals would be in future free, and that there would be simply a collection at the doors to pay the expenses of the hall. Mr. Impey (Secretary of the Birmingham Musical Association) then came forward, and asked the audience to give the hearty upstanding cheer for the Mayor, an appeal which was responded to with great enthusiasm. The Mayor thanked those present, and said no one had derived so much enjoyment from the Organ Recitals as he had done, from the spectacle of such audiences as had gathered Saturday after Saturday to enjoy such music, on such an organ, and by such an Organist. —On the 12th ult. a Réunion of the members and friends of Mr. Alfred J. Sutton's choir was held at Nock's Assembly Rooms, Temple Row. The first part of the evening was devoted to a Concert, in which the whole of the music was performed by members of the choir, assisted by Mrs. A. J. Sutton. The vocal solos were selected from the works of Handel, Weber, Cooke, Cowen, and others; and the programme also contained glees, part-songs, and other concerted pieces by Bishop, Nicolai, Piniuti, Flotow, and L. T. Palmer. Mrs. Sutton was encored in "Ocean, thou mighty monster!" from Weber's *Oberon*. Several other solo pieces were capitally given, and the choral music was most efficiently sung. Besides the vocal pieces the programme included two pianoforte and two violin solos, all of which were well played, the rendering of the Andante and Finale of Mendelssohn's C minor Concerto by Miss Marian Edwards being worthy of special commendation. —M. Rubinstein gave two Recitals in the Town Hall on the 9th and 25th ult. The most noticeable features were the magnificent rendering of Beethoven's Sonatas, Op. 53 and 111, Schumann's Etudes Symphoniques, and Mendelssohn's Variations Sérieuses. Works by Bach, Handel, Chopin, Field, Liszt, Thalberg, and Rubinstein were also included. There was a very large audience at each Recital, and the utmost enthusiasm prevailed; the performer was honoured at the close with a triple recall, and heartily cheered, amid waving of hats and handkerchiefs, and escorted to his hotel on each occasion by large numbers of admirers.

BISHOP AUCKLAND.—The Musical Society, under the conductorship of Mr. Kilburn, Mus. Bac., Cantab., gave its second Concert of the season on Wednesday, April 25, assisted by Miss Jessie Boyd, Mr. Harper Kearton, Miss Bertha Brouill (solo violin) and Mr. J. A. Brouill (solo violoncello). The programme consisted of Mendelssohn's unfinished Oratorio, *Christus*, and the concert version of Weber's Opera *Preciosa*, supplemented by songs and solos by the artists above named. The text of *Preciosa* was declaimed by the Rev. H. E. Savage, M.A., Chaplain to the Bishop of Durham. There was a full band and chorus of about 140 performers, Mr. J. H. Brotherton being leader, and Mr. W. Brotherton Organist. The hall was crowded, and the performance a great success.

BOSTON.—On Wednesday, April 27, Mr. Livesey Carrott, a native of Boston, at present studying at the Royal Academy of Music, gave his first Concert at the St. Andrews Hall, and was ably supported by Miss Florence Norman, Miss Spencer Jones, Mr. G. H. Gregory, Mus. Bac., Mr. Bantock Pierpoint, and Mr. Frank Arnold (violin); all the artists, with the exception of Mr. Gregory, being students of the Royal Academy. An excellent miscellaneous programme was satisfactorily performed. —On Saturday, the 29th ult., the Boston Choral Society gave their final performance for the present season, the principal feature being Van Bree's *St. Cecilia's Day*, for soprano solo and chorus. Mrs. Daglish was the soloist, the accompaniments were rendered by a string band, pianoforte, and American organ. —Mr. G. H. Gregory (Organist of the Parish Church) conducted. The whole performance gave great satisfaction to a numerous audience.

BOURNEMOUTH.—The first Concert of the Bournemouth Musical Association took place at the Town Hall on April 27, and afforded great gratification to a fairly large audience. Lahee's Cantata *The Building of the Ship* formed the first part of the programme, the second part being miscellaneous. Miss Eliza Rogers' pure soprano voice was greatly admired, and Mr. B. Mansell Ramsey conducted with skill and precision. The reception of this first effort of the Association was most encouraging.

BRISTOL.—On Tuesday, April 26, a ballad Concert was given in the Colston Hall, which was largely attended. The vocalists were Miss Mary Davies, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Farley Simkins, and Signor Foli; Miss Randerger, solo pianist; Mr. M. Albert, solo violoncello and Conductor. —On Thursday, April 28, the members of Mr. John Barrett's Choir gave their first annual Concert in the Colston Hall. The Choir, which has recently been formed, consists of about seventy voices, the parts being very evenly

balanced. The performance was a thoroughly efficient one. The works rendered were Schubert's Mass in E flat, which had never before been heard in Bristol, Schumann's *New Year's Song*, and a miscellaneous selection, including C. Bucknall's new part-song, "The Linden Tree"; Piniuti's Choruses, "Where wavelets rippled gaily," and "We'll gaily sing"; Dr. Hiles's prize Glee, "Hushed in death"; Métra's Waltz for ladies' voices, "Summer Fancies"; and Garrett's Waltz for men's voices, "Hope." Songs were also given by Miss Kate Hayes and Miss Kate Probert, and the solos in the other works were taken by Miss Kate Spary, Madame Pennington, Miss Marie Gane, Miss Rosa Bailey, Mr. E. T. Morgan, Mr. Alfred Brookes, Mr. J. F. Nash, &c. Miss Edith Sutcliffe contributed a pianoforte solo, and the accompaniments were ably rendered on the organ by Mr. George Riskey. Mr. John Barrett conducted with judgment and skill.

—On Monday, the 9th ult., the twelfth and last of Mr. George Riskey's Monday Popular Concerts, for the present season, was given in the Colston Hall, which was completely crowded. On this occasion the programme consisted of works selected by the audience at the previous Concert: Schubert's Symphony in B minor (No. 8, unfinished), and the Overtures to *Tannhäuser* (Wagner), *Midsummer Night's Dream* (Mendelssohn), and *William Tell* (Rossini), were finely rendered. The other works performed were Boccherini's Minuet for muted string orchestra, Beethoven's Concerto in C major, for pianoforte and orchestra (the solo instrument being taken by Mrs. J. L. Jackson Roedel), and Handel's Largo in G major, given by the band with pianoforte (Mrs. Roedel), violin (Mr. A. W. Waite), and organ (Mr. George Riskey). The vocalists were Miss Rosa Bailey and Mr. Theo. Marzials, who sung two of his own songs ("A summer shower" and "The three sailor boys"). —On Thursday, the 12th ult., the second annual Festival of the United Choirs of the city took place in the Cathedral. Since last year several other choirs have joined the Bristol Church Choral Union, under whose management the Festival was given, and at the present Festival seventeen choirs took part, representing in all about 500 voices. The whole of the choirs were surplined, and walked in procession from the cloisters into the cathedral, preceded by their organists and followed by their clergy. Gadsby's Magnificat and Nunc dimittis in C was selected as the Service, and the Anthems were Sir John Goss's, "Lift up thine eyes," and Bach's "Blessing, glory, wisdom, and thanks," all of which were rendered with great precision, the effect of the large number of voices in the anthems being very grand. The proper Psalms were chanted to three old single chants, and the hymn, "Light's abode, celestial Salem," was sung before the sermon to the tune in the new edition of "Hymns Ancient and Modern." The sermon was preached by the Rev. Prebendary Ainslie. The rehearsals of the choirs were conducted by Messrs. Frank Smith, John Barrett, J. W. Lawson, C. Bucknall, and E. Cook, and the post of Conductor at the Festival was taken by Mr. Frank Smith. Mr. George Riskey presided at the organ. —Mr. Brooke's Private Choir gave their second Concert this season in the Colston Hall on Tuesday evening, the 24th ult. Niels Gade's Cantata, *The Erl King's Daughter*, a selection from *Sonnambula*, and Sullivan's *Trial by Jury* were the works performed.

BURY ST. EDMUNDS.—A Concert was given by the Choir of St. Mary's Church on the 11th ult., in the St. Botolph's Hall, under the conductorship of the Organist and Choirmaster, Mr. T. B. Richardson. The part-songs and glees gave evidence of careful training, especially "The Miller" (G. A. Macfarren). Mrs. Benson Walsh, Misses F. Pattle, A. E. Snape and K. Richardson were very successful in their songs, and the pianoforte playing of the Misses Ida and Richardson was specially noteworthy. The other soloists were Messrs. F. Pattle, Carlill, Whitehead, and W. S. Finch, the former receiving a rapturous encore for his rendering of "Non più andrai" (Mozart).

CHELSEA.—The Musical Society gave its last subscription Concert of the season on the 10th ult., J. F. Barnett's *The Building of the Ship* and Hummel's Grand Septet in C major (Op. 111) being the chief items. The Concert was well attended and most successful, Mr. Von Holst's pianoforte-playing in the excellent rendering of the Septet being entitled to the very highest praise. Dr. Arthur E. Dyer conducted.

CLEVEDON.—The members of the Choral Society, under the conductorship of Mr. H. E. Marchant, Organist of the Parish Church, marked the termination of their first session by rendering J. Farmer's popular Oratorio, *Christ and His Soldiers*, at the Public Hall on Wednesday, the 11th ult. There was a chorus of fifty voices, and, aided by a grand harmonium and a most efficient string band, the oratorio was performed in a manner which reflected the greatest credit both upon the members of the class and their Conductor. Of the choruses it is difficult to speak too highly, and the solo singing of Miss Visger, Miss F. Button, and Mr. Visger was highly satisfactory. An agreeable variety in the programme was afforded by the performance of the Andante and Finale from Mozart's Quartet in C, played by Messrs. W. Norgrove, W. Woodhill, C. Momber, and J. E. Pavey, members of the string band. Mr. A. Price ably presided at the harmonium. Mr. Marchant may be cordially congratulated on so successful a result of his labours.

COVENTRY.—A performance of *Judas Maccabæus* was given by the members of the Musical Society on the 5th ult. Mr. Edward Lloyd was engaged, and sang the tenor solos finely, the other parts being taken by Mrs. Mason, Mr. Sharpe, and Mr. Ward (members of the Society), all of whom acquitted themselves in a highly creditable manner. Mrs. Mason particularly displayed, in her rendering of the soprano airs, a power and flexibility of voice and a finished style which delighted the audience. The band and chorus numbered about 130. Mr. Arthur Trickett conducted.

DARLINGTON.—The Darlington Orchestral Society gave its first Concert on Thursday, the 12th ult., under the conductorship of Mr. Fred Tovey. Haydn's Symphony, No. 7, was the chief item in the programme. All the movements were most efficiently rendered. The vocalists were Miss Parratt, Messrs. Nicholson and Martin. The Concert was a great success.

DORRING.—Mr. Harvey Löhr gave a most successful Concert, consisting of vocal and instrumental music, at the Public Hall, on Monday evening, April 25. The artists were Miss Kate Tully, vocalist; Herr Kummer, violin; Mr. Channell, viola; Mr. Kleine, violoncello; and Messrs. G. S. and H. Löhr, pianists. The warmest applause greeted every performer throughout the evening.

DUNDEE.—The members of the Dundee Orchestral Union (Conductor, Mr. S. C. Hirst) gave their first public Concert in the Kinnaird Hall on Thursday, the 19th ult. The orchestra was under the able leadership of Mr. A. C. Haden, and Mr. R. Stiles supplied some of the wind parts on the harmonium in a manner at once unobtrusive, accurate, and effective. Among the pieces performed were the Symphony in E flat by Pleyel, in which the slow movement was beautifully rendered. The most effective item in the programme was the orchestral rendering of one of Schubert's compositions, a composer greatly appreciated in Dundee. Mrs. Haden sang "With verdure clad" and Mr. Watson's "Dream Song" with exquisite purity of tone and taste, both songs being redemanded by the audience.

DUNSTER.—On Thursday, the 19th ult., the Dunster Philharmonic Association gave the last Concert of the season at the Assembly Rooms. The programme was exclusively sacred. The first part consisted of Dr. Stainer's Cantata, *The Daughter of Jairus*; the principal vocalists being Mrs. Anderson, Mr. F. B. Erridge, and the Rev. J. Utten Todd. The solos and choruses (especially the final trio and chorus, "To Him who left His throne on high") were alike admirably rendered, and the introduction and accompaniments were effectively given by the orchestra, under the leadership of Mr. Windett. The second part opened with a new "Introduction et Grande Marche Triomphale," composed expressly for the Dunster Amateur Orchestral Society, by the Conductor, which was exceedingly well received. The rest of the programme consisted chiefly of Mendelssohn's compositions, which were all well given; the Rev. J. Utten Todd, Rector of Dunster, being particularly successful in "It with all your hearts." The "War March of the Priests," from *Athalie*, by the orchestra, brought to a conclusion one of the most successful Concerts ever given by this society. Mrs. West presided at the piano with her usual ability, and Mr. J. Warriner, A. Mus. T.C.L., Organist of the Parish Church, conducted.

EDINBURGH.—The fifth annual Recital of the Canongate Church Musical Association was given in the church on the 4th ult., assisted for the occasion by Miss Moir and Mr. J. L. Gardner. The programme was entirely sacred, and Miss Moir and Mr. J. L. Gardner's solos were given with much effect to a very crowded audience. Mr. Charles Henderson conducted with his usual ability.

ERITH.—Handel's *Judas Macabæus* was given by the Choral Society on Thursday, April 28, under the direction of Mr. Richard Kemmure. The soloists were Miss Catherine Penna, Miss Dones, Mr. Kenningham, and Mr. Thurlay Beale, all of whom sang with their accustomed success. The choruses were given with precision and vigour. Mr. Humphrey J. Stark, Mus. Bac. Oxon., and Mr. G. E. Blunden were the accompanists.

EXETER.—At the Festival Concerts given by the members of the Western Counties' Musical Association on Thursday, April 28, Spohr's *Last Judgment*, Rossini's *Stabat Mater*, Macfarren's *May Day*, and a miscellaneous selection were chosen, the two first-named works being set down for the morning programme. The solo vocalists were Miss Mary Davies, who has made rapid progress since her last appearance in Exeter, her singing being admirably displayed both in the oratorio and the *Stabat Mater*. Miss Marian McKenzie, who possesses a rich and powerful voice, and gave evidence of a true style, which will assuredly advance her to the front rank of vocalists; Mr. Edward Lloyd who created the greatest enthusiasm by his rendering of "Cujus animam," and Mr. Farley Sinkins, of the Cathedral choir, who was highly efficient in "Thus saith the Lord," from Spohr's work, and "Pro peccatis," from the *Stabat Mater*. The rendering of all the choruses gave evidence of careful study and practice; amongst the most successful may be named "raise His awful Name, Holy, holy," and "Blest are the departed"—both of which were sung unaccompanied—"All glory to the Lamb," "Destroyed is Babylon," and the concluding "Great and wonderful are Thy works." The choir, the largest the Association has yet mustered, numbered 334 voices; the strength of the band was fifty-eight, and consisted of first-class professionals (engaged by Mr. Rice the leader), local professionals, and amateurs from the various centres. Mr. Wood, the Conductor, Mr. Moore, the Chorus-master, and all who undertook the charge of the practices in the various parts from which the contingents came, are deserving of especial praise on the result of their painstaking work.

GALASHIELS, N.B.—On Thursday evening, the 5th ult., a miscellaneous Concert was given in the Volunteer Hall by a band and chorus consisting of over seventy performers, conducted by Mr. W. R. Morris, Organist of St. Peter's Church. The most important item in the programme was Macfarren's *May Day*. Miss Turner sustained the part of the Queen of the May in admirable style, and the choruses were well sung. The accompaniments were ably rendered by the band, Miss Jenkins presiding at the pianoforte. In the second part of the programme several popular part-songs were given by the choir, and Mr. Morris contributed two pianoforte solos in a musician-like manner.

GRAVESEND.—The members of the Milton Choral Association gave their third Oratorio Concert this season at the Assembly Rooms on Wednesday evening, April 27, when Handel's *Judas Macabæus* was performed. The soloists were Miss Ellen Lamb, Madame Isabel Fasset, Mr. Sydney Tower, and Mr. Lucas Williams, all of whom were very successful. There was a well-balanced band and chorus of 160 performers. The choruses were admirably sustained. Mr. C. R. Green conducted.

GREENOCK.—The Trinity U.P. Church Musical Association gave their annual Concert on the 5th ult. The programme was a miscellaneous one, including, among the choral numbers, "Then round about the stary throne" (*Samson*), "Hail, Judea" (*Judas Macabæus*), and Adolph Adam's "Comrades' song of hope" (encored). The whole of the solos and accompaniments were performed by members of the choir. Mr. J. Westwood Toss ably conducted.

HALIFAX, NOVA SCOTIA.—The Halifax Choir, devoted to the study and performance chiefly of the choral classics, conducted by Mr. Arnold Doane, has recently completed its sixth season. Last year was inaugurated a series of subscription performances, which were sufficiently successful in all respects to warrant a like series for the present year, and the result is highly encouraging to those who desire

an improved taste for good music and good performance. Last season the principal works were *Elijah*, Beethoven's Mass in C, Van Bree's *St. Cecilia's Day*, and Bennett's *May Queen*; this season, *The Creation*, *Acts and Galatæa*, Mozart's *Requiem*, and Macfarren's *May Day*, each of which was studied with interest by the members of the choir, and performed to the satisfaction of their small but select audience. A variety of other music, vocal and instrumental, was also included in the programmes.

HIGH WYCOMBE.—On Monday, April 25, the Choral Association gave its last Concert of the season in the Board School. The principal feature in the programme was a selection from Haydn's *Creation*. The solo vocalists were Miss Bessie Holt, R.A.M., Mr. R. H. Hodgson, and Mr. D. Sutton Shepley, who acquitted themselves admirably. The choruses were sung in an excellent manner, reflecting the utmost credit on their indefatigable Conductor, Mr. J. G. Wrigley, Mus. Bac. Oxon. The second part comprised a miscellaneous selection of vocal and instrumental music, the chief item being Auber's Overture to *Masaniello*; Brahms's Hungarian Dance in D, well played by the orchestra; Handel's "O ruddier than the cherry," exceedingly well sung by Mr. Shepley; Bishop's "Bid me discourse" by Miss Holt (encored), and Mozart's Concerto in D for pianoforte and orchestra, the solo part admirably played by Mr. J. G. Wrigley. The band was ably led by Mr. J. S. Liddle, and Mr. J. G. Wrigley conducted.

HINDLEY, NEAR WIGAN.—The fifth quarterly special Service, with Organ Recital, took place in St. Peter's Church on Wednesday evening, the 11th ult., when an excellent selection of music was ably rendered and much appreciated by a large and attentive congregation. The collection was in aid of the Choir Fund. Mr. Chas. D. Mortimer, Organist of the church, presided at the organ in his usual efficient manner.

HULL.—The members of the Harmonic Society gave their last Concert for the season on the 13th ult., when Beethoven's *Engedi* and Bennett's *May Queen* were performed before a large and appreciative audience. The principal vocalists were Miss C. Clelland, Mr. E. Dunkerton, and Mr. A. McCall. Mr. G. H. Smith (Mus. Bac. Oxon.) presided at the organ; Mr. E. Winter led the band, and Mr. J. W. Stephenson conducted.

LEFRACOMBE.—The Choral Society's Concert at the Oxford Hall on April 26 was one of the most ambitious yet attempted by this Association, the programme comprising Spohr's Oratorio, *The Last Judgment*, and Cowen's Cantata *The Rose Maiden*. Both, however, were excellently rendered, the solos, all taken by members of the Society, being without exception sung with much care and judgment, and the choruses showing the result of good training. Mrs. Brand and Miss Francis presided at the pianoforte, and Mr. T. Backhouse at the harmonium.

LADOCK.—Concerts of sacred music were given on Monday and Tuesday, the 9th and 10th ult., in aid of the Ladock Clothing Club. The following kindly assisted: Miss Williams, Miss Britton, Mr. C. W. Robinson, Organist of Falmouth; Mr. E. M. Flint, Mr. C. R. G. Grylls, and Rev. J. H. Morton and Mr. Vyvyan Williams, violinists; Miss Bertha Flint accompanying on the harmonium, and Mr. Crosby Smith on the piano. The Rev. R. S. Flint was Conductor. The first part of the programme was miscellaneous. In the second part, the Oratorio *Christ and His Soldiers*, by J. Farmer, was effectively rendered by the choir, organ, and too much credit cannot be given to Mr. Smith, the efficient Organist and Choirmaster of Ladock. The room was crowded to excess on both occasions. The proceeds amounted to £11 8s. 4d.

LANCASTER.—The members of the Choral Society gave a performance in the Music Hall of Gade's Cantata, *The Erl-King's Daughter* on the 12th ult.; the second part of the programme being miscellaneous. The vocalists were Miss Norton, Miss E. Thomas and Mr. A. McCall; Mr. Pycroft was the leader of the orchestra, and Mr. F. Dean Conductor.

LEAMINGTON.—A most successful Concert was given by Mr. Piercy Watson under distinguished patronage at the Public Hall, on Tuesday, April 26. The artists were Miss Ellen Lamb, Mr. Wm. Young, and Mr. Piercy Watson, solo pianist and accompanist; Mr. Chas. S. Birch, with a chorus of over fifty voices; Mr. Watson acting as Conductor. The principal features in the programme were a Cantata, *The Wedding Morn*, written and composed by Mr. Watson expressly for this Concert; a comic Cantata, *Jack and the Beanstalk*, by Edmund Rogers; Recitative and Trio from *The May Queen*; and Beethoven's "Moonlight" Sonata, by Mr. Chas. S. Birch. The Concert was for the benefit of the Midland Counties and Leamington Home for Incurables.

LEATHERHEAD.—A most successful Amateur Concert was given on Wednesday evening, April 27, in the Swan Hotel Assembly Room, by a few members of the Church choir, assisted by friends. The programme was miscellaneous, and commenced with the pianoforte duet, *Hymn of Praise*, arranged by Sidney Smith, brilliantly executed by the Misses Crispe, who afterwards played "Spanish Dances" (Moskowsky). Miss Crispe also rendered "Phantasiestücke" (Naver Scharwenka) with equally good effect. The singing of Miss Louisa Sumner in the solo parts of *Hear my Prayer* (Mendelssohn) and in some ballads called forth the warmest marks of approbation. The choir sang several choruses very creditably. Mr. G. Alcock ably conducted, and Mr. A. Alcock rendered valuable service in the accompaniments.

LEICESTER.—The annual Visitors' Evening of the Amateur Vocal Society took place on Wednesday, the 4th ult., at the Temperance Hall. The two works selected for performance were Mendelssohn's *First Walpurgis Night* and Barnett's new Cantata, composed for the Leeds Festival, *The Building of the Ship*. The accompaniments were played by a band composed chiefly of members of the Orchestral Union. Miss Deacon rendered valuable assistance at the pianoforte, and Miss Clowes at the harp. Mr. C. Hancock presided at the organ, and Mr. H. B. Ellis conducted with his customary judgment. The performance was one worthy of the trouble which had been bestowed upon it.

LUDLOW.—On Thursday, April 28, Edwin Aspa's Cantata, *Endymion*, was performed by the Choral Society before a large audience. The principal vocalists were Miss Jessie Royd, Miss Madren, Mr. Odoardo Barri, and Mr. F. Bevan, all of whom were highly efficient, Miss Royd being especially effective in the trying scene allotted to Sélène. The choir readily responded to the conductor's *bâton*, thus showing the careful training they had received. Mr. R. Bartholomew conducted with his usual ability. The second part of the Concert was miscellaneous.

MAIDENHEAD.—On Wednesday, April 27, the Philharmonic Society gave its last Concert in the Town Hall. The programme was miscellaneous, and commenced with Beethoven's Overture to *Egmont*, sung by Mendelssohn's *Loreley*, the solo part being admirably sung by Miss Holt, R.A.M., who made a most excellent impression on her first appearance in Maidenhead. Mr. Whitehouse gave an admirable rendering of Dunkler's "Caprice Hongroise," for violoncello; and Mr. J. G. Wrigley played the Andante and Finale from Mozart's Piano-forte Concerto in D. Mr. J. S. Liddle led the orchestra, and Mr. J. G. Wrigley, Mus. Bac. Oxon, conducted.

MONMOUTH.—On Thursday, the 19th ult., the Monmouth Choral Society gave two very successful concerts at the Borough Court. The first part of each included Dr. Stainer's Cantata, *The Daughter of Jairus*, with piano-forte and organ accompaniments. The solos were most admirably rendered by Mrs. Charlesworth, Mr. Fredericks (Hereford Cathedral), and the Rev. G. D. Cartwright. The second part of each programme was miscellaneous, including excellent renderings of Haydn's Second Symphony (the Misses Skinner), Weber's "Moto Continuo" (Miss Manning), Pearson's "Anglers," and Macfarren's "Summer Song." Weber's piano-forte solo, by Miss Manning, Sullivan's "Chorister," by Mrs. Charlesworth, Tosti's "For ever and for ever," by Mr. Fredericks, and Parry's "Flow gently, Deva," by Mr. Fredericks and the Rev. G. D. Cartwright, were encored. Miss Williams and Mr. Reynold (Hereford Cathedral) were most efficient accompanists. Mr. E. W. Spiller, Organist of St. Mary's Church, was Conductor.

OLDHAM.—On Wednesday evening, April 27, a Concert was given in the Town Hall by Mr. S. R. Platt's Private Orchestra and Choir. An excellent programme was given, including Haydn's *Symphony*, interspersed with solos by Miss Chadwick, R.A.M., Mr. Wellens, and Mr. Hart. Mr. J. F. Slater acted as Choirmaster, and the Concert was under the direction of Mr. George Marsden, Mus. Bac. Cantab.—On Monday evening, the 2nd ult., the members of St. Stephen's Temperance Choir gave a Concert in the Schoolroom, Lower Moor, assisted by Miss Greaves, Messrs. John Fitton, J. Springthorpe, Thos. Frost, and Master Kennedy. The programme included choruses, glee songs, &c., all of which were well given. Mr. J. Greaves accompanied.

OTTAWA, CANADA.—Mr. Oliver King's second Piano-forte Recital took place in St. James's Hall on April 12, before an intelligent and appreciative audience. His programme was one selected to please every taste; the old and modern composers were chosen with excellent judgment, and the young player fully sustained the reputation he has gained. Mr. King's greatest effort was in Beethoven's Sonata Appassionata (Op. 57), which he interpreted with an intelligence and finish which stamped him as an ardent student of the great master. Mendelssohn's E minor Prelude and Fugue were played with great care, and loudly applauded. He also played, by request, though the item was not on the programme, the same with E. Andante and Rondo Capriccioso, following the same by four humorous pieces by Grieg, which were thoroughly enjoyed by his hearers. Three items of his own composition were also played for the first time in Ottawa, a Gavotte, still unpublished, having been written for this Recital. At its close, Mr. King received a unanimous *encore*. Liszt and Chopin held their usual places on Mr. King's programme, both introducing something new to his audience. The G minor Ballade of the latter was magnificently played, the touching little melodies receiving a careful reading. The most striking descriptive music for the piano Mr. King has ever presented to an Ottawa audience was Liszt's "Wild Hunt"—well-named and most forcibly played. This brought an exacting programme to a close.

OXFORD.—The Oxford Vocal Union, a new society lately established for the practice and performance of oratorios, cantatas, part-music, &c., were enabled, through the untiring exertions of their Conductor, Mr. A. L. Fryer, to give their first Concert on Wednesday, April 27. The programme was miscellaneous. Some of the best rendered pieces by the choir were "Sweet and low" (Barnby), "Home" (Benedict), "Now is the month of maying" (Morley), and "O were I but a drop of dew" (Cummings); Schubert's Sonata (Op. 137, No. 3) for piano and violin, played by Mr. A. W. Whitehead (pupil of Walter Bache) and Mr. F. Guggenheim, met with a very warm reception. The soloists were Miss Matilda Roby, R.A.M., Miss Adelaide Turner (National Training School), and Mr. A. G. Crane.

PLYMOUTH.—An excellent Concert was given at the Guildhall on the 11th ult. by Mr. S. Weekes, in aid of the South Devon and East Cornwall Hospital Building Fund. Hiller's *Song of Victory* is a production of high merit, and was finely rendered throughout. The choruses were sung with power, taste, and precision, and Miss Mary Bliss gave the solos remarkably well. Mendelssohn's *As the hart pants* was also an admirable performance. The brilliant piano-forte playing of Mr. F. Weekes in a Concerto by Hiller, accompanied by the band, was deservedly rewarded by loud applause. In the miscellaneous portion of the concert Miss E. Triplett was highly successful in a vocal solo, and a feature in the evening was the scene from *Der Freischütz*, sung by Miss Mary Bliss, which elicited the most enthusiastic marks of approbation.—The Plymouth Vocal Association gave a fine performance of Sir Michael Costa's Oratorio *Naaman*, before a large assembly, at the Guildhall on the 18th ult. Mr. F. N. Lohr conducted the efficient band of vocalists and instrumentalists. The principal singers were Miss Annie Marriott, Madame Enriquez, Mr. Vernon Rigby, and Mr. Bridson, all of whom were highly appreciated. The choruses sung by the Association betokened the careful training the members had undergone. Mr. Lohr was assisted by Mr. John Parfew (principal violinist) and Mr. Fly (first cornet); and the organ was skilfully presided over by Mr. A. C. Faulk.

READING.—An excellent Concert was given on April 26 in the Town Hall, under the direction of Mr. J. C. B. Tirbutt, by the Reading Glee

and Madrigal Society. The selection commenced with a fine performance of the Cantata *God, Thou art great* (Spohr), the solos being taken by Mrs. J. P. Wilson and Mr. J. A. Brain, the duet by Mr. and Mrs. Charles Bradley, and the choruses by the Society. Mr. F. J. Read, who accompanied throughout the evening with great skill and judgment, was very ably assisted in the Cantata by Mr. A. W. Moss, who presided at the harmonium. The programme also included Mendelssohn's setting of the Psalm, *Judge me, O God*; the part-songs, "Song and Melody," and "The Silent Land" (Gaul); "Ave Maria" (Smart); the madrigals, "The Silver Swan" and "My bonny lass"; and the humorous glee, "Little Jack Horner," all of which were rendered with much care and precision. The principal vocalists, besides those already mentioned, were Miss M. A. Lyne, Miss Fleming, Messrs. Bernard Lane, Bridson, and R. Bradley. The Concert, if not financially a success, was artistically all that could be desired, and well repaid the Conductor for the painstaking training he has given the Society.

RETFORD.—The Retford Choral Society gave its second Concert for the season in the Town Hall on the 3rd ult., when there was a very large attendance. In Mr. Hamilton White, as a musical director, the Society possesses a teacher of great ability, and to his careful and intelligent training the main share of the success of the performance is due. Mr. Dunkerton, of Lincoln Cathedral, was engaged to sing the tenor solos, and the bass solos were carefully sung by Mr. George Musgrave, of Her Majesty's Chapel Royal. Sterndale Bennett's Cantata *The May Queen* was excellently rendered, Miss Jenkinson and Miss Crow sustaining the principal female parts with much effect. The other solo vocalists during the Concert were Miss N. Birkett, the Misses Batley, Messrs. Pidd, White, and Denman. As on many previous occasions, Mr. F. W. Wells, the Organist of Ordsall Parish Church, and Mr. G. F. Ashley, organist, of Lincoln, played the accompaniments, the former on the piano, and the latter on the harmonium, and acquitted themselves in a most praiseworthy manner. The overture to *The May Queen* was played by the conductor, Mr. Hamilton White, Mr. Wells, and Mr. Ashley. The march from Wagner's *Tannhäuser* was given with much success by Mr. Wells and Master Denman, piano-forte, and Mr. Ashley, harmonium. Master Denman also assisted at the piano-forte in some portions of *The May Queen*.

RICHMOND, YORKSHIRE.—A Concert was given in the Assembly Rooms on Tuesday evening, the 3rd ult., by the members of the Richmond Choral Society (President, Sir John Lawson, Bart.). The first part of the programme consisted of Rossini's *Stu' al Mater*, which was most efficiently rendered. The solo vocalists were Miss Winks, Miss Horne, Mr. Blagden, and Mr. W. H. E. Jones. The choruses were well sustained by the members of the Society, and there was a good band, under the leadership of Mr. W. B. Sewell, of the Bradford Orchestral Society. The second part of the programme was miscellaneous. Miss Johnson presided at the harmonium, and Miss Sanderson and Miss Ritchie at the piano-forte. The entertainment was most efficiently conducted by Mr. James H. Hooks.

ROCHESTER.—The last Concert of the season was given by the Rochester Choral Society in the New Corn Exchange on Monday, April 25. Mendelssohn's *Elijah* was the work chosen. The principal vocalists engaged were Mrs. Osgood, Miss Grace Damian, Mr. Vernon Rigby, and Mr. Ludwig, assisted in some of the quartets by Mrs. Hopkins, Miss Thomas, Mrs. Leonard, Miss May Terry, Mr. J. G. Jeffery, Mr. T. Oldroyd, the Rev. E. C. Corfe, and Lieut.-Col. Thomas. In every respect the oratorio was excellently rendered; and, in congratulating all connected with the Society on the unqualified success which their eighth season has proved, special praise must be awarded to the hard-working and thoroughly qualified Conductor, the Rev. W. H. Nutter, and the zealous secretary, Mr. G. Watson, jun.

SALISBURY.—Miss Aylward gave a morning and evening Concert on the 3rd ult. at the Assembly Rooms, both of which were extremely well attended. The principal vocalists were the Viscountess Folkestone, Lady Simeon, Miss Edith Parkyns, and Miss Amy Aylward; the instrumentalists Mr. W. H. Leach (violin), Mr. J. G. Jeffery, Miss Aylward (piano-forte), and Mr. T. E. Aylward (organ). Mendelssohn's Motets for female voices were amongst the most attractive items in the programme of the morning Concert; and in the evening Henry Smart's Cantata, *King René's Daughter*, was excellently performed. The Concerts were so successful as to realise the sum of sixty pounds, after paying all expenses, which was handed over to the Institution for Training Nurses, in Salisbury, on behalf of which excellent charity the performances were given.—On Tuesday evening, the 10th ult., the members of the Vocal Union gave their last Concert for the season to a crowded audience in the Assembly Rooms, under the patronage of the Mayor, E. F. Kelsey, Esq. The programme was selected from sacred and secular compositions. The solo vocalists, Miss S. J. Copp, and Messrs. Wade, Hayden, and Crick, were highly successful, and deservedly encored. The Misses R. and F. Thomas presided at the piano, and Mr. A. Foley at the harmonium; Messrs. Davis, Eyres, and Sutton assisting in the accompaniment. All the concerted music was sung unaccompanied by upward of fifty vocalists, whose excellent training reflected great credit on the Conductor, Mr. John M. Hayden.

SHEFFIELD.—On Sunday, the 22nd ult., the half-yearly sermons were preached on behalf of the Organ and Choir Fund of St. Philip's Church. The services were full choral throughout, the music of Tallis, Smart, and Tours being employed. At morning service the Anthem was the tenor solo, "My hope is in the Everlasting, that He will save you," with the chorus, "To Him who left His throne on high," from Dr. Stainer's *Daughter of Jairus*. The solo was excellently sung by Mr. Abercrombie, of Her Majesty's Chapel Royal, St. James's. The afternoon service comprised the Litany, the recitative, "Deeper and deeper still," and the air "Wait for, angels" (from Handel's *Jephtha*); and Mendelssohn's "Then shall the righteous shine," sung by Mr. Abercrombie, was a special feature of the performance. The service was concluded with Mr. Best's chorus, "The Lord is great in Zion." The choir sang with precision and clearness.

SPALDING.—An excellent Concert was given on Thursday, the 19th ult., in the Masonic Hall. The vocalists were Miss M. C'Lean, Signor Fabrini, and Mr. Egbert Roberts. Miss M'Clean's songs were rapturously received, and she also sang in the duet from *Il Trovatore*, with Signor Fabrini, "Home to our mountains." The vocal solos of

Signor Fabini and Mr. Egbert Roberts must be mentioned in terms of high praise, the last-named vocalist also joining Signor Fabini in two duets. Mr. W. G. Price, son of the Organist of Spalding Parish Church, contributed two solos, and ably officiated as accompanist to the whole of the programme. The Concert was in connection with the celebration of the twenty-fifth year of the priesthood of the Rev. Th. Van Biesen as Roman Catholic father. There was a grand Mass in the Oratory of St. Norbert in the morning, at which the three London artists mentioned rendered part of Haydn's Sixteenth Mass and other sacred compositions, their services being gratuitous.

SPILSBY.—The Amateur Choral Society gave its annual Concert on Tuesday, April 26, when Sir W. Sterndale Bennett's *May Queen*, with full chorus and orchestral accompaniments, was very successfully performed. Principals: Miss Rose Maddison, Miss Talford, Mr. Dunkerton, B. B. Dyer, Esq.; Conductor, Mr. Keller.

STOKE-ON-TRENT.—Mendelssohn's *Elijah* was performed at the Town Hall, by the Stoke Philharmonic Society, on the 3rd ult., with great success. The principal vocalists were Miss Anna Williams, Miss Lilian Yates, Mr. Redfern Hollins, and Mr. Bridson; the band was carefully selected from the Birmingham Philharmonic Union Orchestra; the chorus consisted of about 150 or 160 resident vocalists, and Dr. C. Swinnerton Heap was the Conductor. All the solos were excellently rendered, and the chorus-singing was exceptionally good.

SURBITON.—On Monday, the 2nd ult., a very successful Recital of Sacred Music was given in Surbiton Park Congregational Church, in aid of the organ and choir funds. The programme included Mendelssohn's 42nd Psalm, which was well rendered by the choir, accompanied by the Mid-Surrey Orchestral Society, the solos being ably taken by Mrs. Herbert E. Newton, Miss Emily Dones and Mr. S. Williams were the other vocalists. The orchestra, conducted by Mr. S. R. Phillips, played the Overture to *Samson*, and the "Cornelius March." Mr. R. J. Abbott accompanied, and Mr. Basil H. Philpott, Organist of the church, conducted the choral music, and during the evening played two solos.

SWADLINCOTE.—The Harmonic Society gave a performance of Haydn's *Seasons* on Wednesday, April 27, which fully sustained the character attained by the Society, the band and chorus being thoroughly effective throughout. Miss José Sherrington was highly appreciated in the soprano airs, and Messrs. Grayson and Tuke, of Lichfield Cathedral, sustained the principal tenor and bass parts in a fairly correct manner. Honorary Conductor, Mr. H. Buckley.

TROWBRIDGE.—A complimentary benefit Concert was given, with much success, on April 23, to Mr. H. Millington, as an acknowledgment of the perseverance and assiduity he has exhibited in conducting so successfully the series of six monthly subscription Concerts during the last season. The following artists gave their services: Miss Marian Burton, Mr. H. Horscroft, Mr. L. Waite (violin), the members of the Trowbridge Musical Union, and the orchestral band.

TRURO.—Mr. W. Mitchell, Organist of St. Mary's (the pro-Cathedral), being about to leave for a new appointment in Wales, was recently presented by a few of his friends with a very handsome silver tea-service, weighing forty-five ounces, supplied by Mr. Dorrington, of Church Lane, Truro, and an illuminated list of the subscribers. The presentation was made by Mr. W. Barrett, Mr. Benjamin Williams, and Mr. Holloway also spoke in high praise of Mr. Mitchell, who replied in suitable terms.

TWICKENHAM.—The members of the Strawberry Hill Choral Society terminated, with much success, their first season on Thursday evening, the 10th ult., with a vocal Concert in the Town Hall. Under the able and careful tuition of Mr. Barnby, the members of the Society have made great progress, and the excellence of their training was fully manifest on this occasion. The principal feature of the evening was Mendelssohn's *Athalie*, and this formed the first part of the evening's programme. The Overture and March of the Priests were played on the piano by Mr. Barnby and Mr. William Hodge, of St. Anne's, who performed the duty of accompanist with much skill and ability. Mr. Barnby's kind assistance at the piano was quite unexpected, and delighted his choir and the audience. The soloists were Miss Clark, Miss Dixon, and Miss Booth. The duets were splendidly sung, and the trio "Hearts feel that love Thee" was encored. Most of the choruses were given with remarkable precision and taste. The second part, which was miscellaneous, opened with Johannes Brahms's *Song of Destiny*, which the chorus interpreted in praiseworthy style. The concert terminated with Mendelssohn's *Loreley* (finale to the first act), Miss Clark taking the character of Leonora, most successfully.

WALSALL.—On Monday evening, April 25, the members of the Philharmonic Union, assisted by Miss Larkcom, R.A.M., Miss Hancock, Mr. Hanson, Mr. Winn, and an efficient band of thirty performers, gave Handel's Oratorio *Samson* in the Agricultural Hall. Mr. E. Prout's additional accompaniments for the orchestra were used. Miss Larkcom gave an artistic rendering of the airs, "Ye men of Gaza" and "Let the bright seraphim," assisted in the latter piece by Mr. T. Harper, who played in a brilliant manner, the cadence for voice and trumpet being splendidly executed. Miss Hancock (who was called upon quite unexpectedly to supply the place of Madame Foole, absent through indisposition) did full justice to the part allotted her. Mr. Hanson sang, with much feeling the air, "Total eclipse," and Mr. Winn, in "Honour and arms" and "How willing my paternal love," was loudly applauded. The choruses were admirably rendered, especially "Great Dagon has subdued our foe," "Fixed in His everlasting seat," and "Let their celestial concerts all unite." Dr. Heap conducted.—Dr. C. S. Heap gave an Organ Recital at the Parish Church on Thursday evening, the 19th ult. His selection comprised Mendelssohn's First Sonata, Bach's Fugue on St. Ann's Tune, Best's arrangement of the Larghetto from Beethoven's Symphony in D, and Festal March (Heap) &c. The Organ, which has lately been remodelled and enlarged, reflects much credit upon the builders, Messrs. Bishop and Son. The programme was interspersed by several vocal pieces, given by the Choir in a praiseworthy manner.

WELLINGTON.—The annual meeting of the Wellington Harmonic Society was held on Tuesday evening, the 17th ult., when the secretary, Mr. C. H. Fox, reviewed the work of the past year, and congratulated

the members on having reached the eighth year of its existence, not only without diminution of interest, but, on the contrary, with growing enthusiasm and numbers. For the first time the Society has attempted this season to give its accompaniments with some approach to orchestral completeness, and the introduction of both string and wind instruments is, no doubt, the beginning of a complete local orchestra. The programme of the Society for the coming year was selected as follows: 1. An open air Concert in union with the Tonedale band, to be held about the first week in July. 2. A performance of Handel's *Messiah* before Christmas. 3. A performance of Mendelssohn's *St. Paul*, which is the subject for the next Festival of the Western Counties' Musical Association, about Easter. The proceedings ended with the presentation of a purse to Mr. Manley, with the hearty thanks of all members of the Society for his kind and unwearied exertions.

WEM.—The members of the Wem Choral Society gave their annual Concert on the 12th ult. The programme was miscellaneous. Miss Winkworth received great applause for her songs, which were well rendered; Mr. F. Williams, baritone and pianist, was also well received. The novelties of the evening were two Toy Symphonies, by Romberg and Haydn respectively, which were listened to with great attention, and much applauded. Mr. Prendergast, Organist of the Parish Church, conducted.

WIDCOMBE.—The organ belonging to St. Matthew's Church, having been considerably enlarged and improved, was formally opened on the 12th ult. The improvements have been carried out by Messrs. J. Clark and Son, organ builders, of Bath, and St. Matthew's has now an instrument powerful in combination, mellow in the quality of its diapasons, rich in the number of its reeds, and thoroughly effective in its strength of swell. Mr. F. W. W. Bamfylde, Organist of St. James's, Paddington, ably presided at the organ. Mendelssohn's choral, "To God on high be thanks and praise," was sung at the opening of the service, which was throughout choral. The Rev. James Fox, Rector of St. Werburgh's, Bristol, preached an appropriate sermon, at the conclusion of which the hymn, "O Lord of Heaven" (Gauntlett), was sung, and the benediction having been pronounced, Mr. Bamfylde gave an Organ Recital from the works of Smart, Beethoven, Mendelssohn, and Batiste. His rendering of the selections was a finished performance, exhibiting as it did all the best qualities of the organ.

WIGAN.—The members of the Wigan Musical Society gave a performance of *Elijah* in the Public Hall on Tuesday evening, April 26, under the conductorship of Mr. A. Alexander, Organist of the Parish Church. The band was almost exclusively professional, being selected from Mr. Charles Hall's orchestra. The solos were well sung, Mr. W. A. McClure essaying the whole of the music of the title rôle. The choruses, on the whole, were executed with precision and taste, the best efforts being "He that shall endure," "He, watching over Israel," and the concluding choruses.

WINDSOR.—On Thursday, April 23, the Windsor and Eton Choral Society gave its third and last Concert of the season at the Albert Institute. The first part of the programme consisted of Spohr's Oratorio, *The Last Judgment*, the choruses being well rendered by the members, and the solos by Miss Annie Knowles, Master Winterbottom (of St. George's Chapel choir), Mr. Albert Joll, and Mr. D. Sutton Shepley, each of whom were warmly applauded. The second part consisted of a miscellaneous selection. There was a large audience. Mr. Samuel Smith ably conducted. Mr. J. S. Liddle officiated as leader of the band, and Mr. H. R. Coudrey presided at the harmonium.

WORCESTER.—A newly-formed Society, with the name of the Worcestershire Musical Union, gave a very successful Concert on the 4th ult. at the Guildhall. The programme contained Haydn's *Spring*, the Andante from Mendelssohn's Italian Symphony, the Andante and Finale from Beethoven's Symphony, No. 1, portions of Schubert's Ballet music from *Rosamunde*, and some part-songs and vocal solos. The band played with great refinement and delicacy, and the choruses were well sung. The solos were most satisfactorily rendered by Miss Ellicott, of Gloucester, Wm. Austin, Esq., and the Rev. W. D. V. Ducombe, of Hereford. The Rev. E. V. Hall, Precentor of Worcester Cathedral, conducted.

WORKSOP.—The members of the Worksop Choral Society gave their second Concert of the season in the Assembly Room at the Corn Exchange, on Wednesday, the 18th ult., before a large and appreciative audience. The work chosen for the first part was Sir W. Sterndale Bennett's *May Queen*, which was rendered in a most efficient manner, under the able direction of Mr. Hamilton White. The overture was performed by Mr. Hamilton White and Mr. F. W. Wells (Organist of Ordsall Church, Retford) on the pianoforte, and Mr. G. F. Ashley (organist, of Lincoln) on the harmonium. The principal solos were sung by Miss Riesmann, Miss Hardcastle, Mrs. Wilson, Mr. Dunkerton, and Mr. Mallinder, all of whom were well received. The second part of the programme was miscellaneous.

ORGAN APPOINTMENTS.—Mr. H. E. Powell, Organist and Choirmaster to Worthing Parish Church, near Basingstoke.—Mr. G. W. Marple, Organist and Choirmaster to St. Mary's, Hammersmith.—Mr. Hugh Brooksbank, Mus. Bac. Oxon., F.C.O., Organist and Choirmaster to the new Church of St. Alban the Martyr, Birmingham.—Mr. T. Bates, Organist and Choirmaster to Dublin Cathedral.—Mr. Ernest C. Winchester, Organist and Director of the Choir to All Saints' Church, Norfolk Square, Paddington, W.—Mr. John Edward Jeffries to St. Matthew's Parish Church, Walsall.—Mr. Kenneth J. Tarrant, Organist and Choirmaster to All Saints' Church, Harrow Weald, Middlesex.—Mr. Owen Williams to St. Martin's, Scarborough.—Mr. T. Worsley Staniforth, Professor of Music and Organist to Highgate School.—Mr. J. K. Griffiths to Christ Church, Westminster Bridge Road.

CHOIR APPOINTMENTS.—Mr. Edwin Bryant (Principal Tenor) to St. Peter's, Eaton Square.—Mr. George Banks (Tenor) to Peterborough Cathedral.—Mr. Percy Hawkins (Principal Alto) to St. Sepulchre's, Holborn.—Mr. Coulbourne (Principal Tenor) to St. Sepulchre's, Holborn.—Mr. Henry Dubber, Choirmaster to the Parish Church, West Wickham.—Mr. Arthur Haywood (Bass) to St. Peter's, Regent Square, W.C.—Mr. John H. Kirk, of Sheffield, Musicmaster to Spinkhill College, Chesterfield.

OBITUARY.

On April 22, at Eastbourne, aged 57, JOHN HORTH DEANE, Professor of Music, son of the late HENRY DEANE, of Highbury, London, N.
On April 30, at his residence, Glossop Road, Sheffield, aged 52, JAMES CHARLES WALKER, formerly Organist of St. Paul's and St. Phillip's Churches.
On the 8th ult., at 38, Old Bond Street, very suddenly, EMILY JANE, the beloved wife of Mr. ROB. W. OLLIVIER.

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13.	Sylvan hours (for six female voices)	...	Joseph Robinson	6d.	53.	I know.	S.A.T.B.	...	Walter Hay	2d.	
14.	The Gipsy Chorus	...	"	Balfe	4d.	54.	Chorus of Handmaidens (from "Fridolin")	A. Randegger	4d.		
15.	Ave Maria	...	"	Arcadelt	1d.	55.	Offertory Sentences	...	Edmund Rogers	4d.	
16.	Hark! the herald angels sing	...	"	Mendelssohn	1d.	56.	The Red Cross Knight	...	Dr. Callcott	2d.	
17.	England yet (Solo and Chorus).	S.A.T.B.	Sir J. Benedict	2d.	57.	The Chough and Crow	...	Sir H. R. Bishop	3d.		
18.	The Shepherd's Sabbath Day.	S.A.T.B.	J. L. Hutton	2d.	58.	The "Carnovale"	...	Rossini	2d.		
19.	Thoughts of Childhood.	S.A.T.B.	Henry Smart	2d.	59.	Softly falls the moonlight	...	Edmund Rogers	4d.		
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21.	An old Church Song.	S.A.T.B.	...	"	2d.	61.	Offertory Sentences	...	E. Sauerbrey	4d.	
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23.	Serenade.	S.A.T.B.	...	"	2d.	63.	Our Boys	...	W. M. Lutz	4d.	
24.	Cold Autumn Wind.	S.A.T.B.	...	"	2d.	64.	The Men of Wales	...	Brinley Richards	2d.	
25.	Orpheus with his lute.	S.S.S.	...	Bennett Gilbert	2d.	65.	Dame Durden	...	"	1d.	
26.	Lullaby.	S.A.A.	...	"	1d.	66.	A little farm well tilled	...	Hook	1d.	
27.	This is my own, my native land.	S.A.T.B.	G. A. Macfarren	1d.	67.	There was a simple maiden	...	G. A. Macfarren	1d.		
28.	March of the Men of Harlech.	S.A.T.E.	Dr. Rimbault	2d.	68.	Fair Hebe	...	"	1d.		
29.	God save the Queen.	S.A.T.B.	...	"	1d.	69.	Once I loved a maiden fair	...	"	1d.	
30.	Rule, Britannia.	S.A.T.B.	...	"	1d.	70.	The jovial man of Kent	...	"	1d.	
31.	The Retreat.	T.T.B.B.	...	L. de Rille	2d.	71.	The Oak and the Ash	...	"	1d.	
32.	Lo! morn is breaking.	S.S.S.	...	Cherubini	2d.	72.	Heart of oak	...	"	1d.	
33.	We are spirits.	S.S.S.	...	G. A. Macfarren	4d.	73.	Come to the sunset tree	...	W. A. Philpott	4d.	
34.	Market Chorus ("Masaniello").	S.A.T.B.	...	Auber	4d.	74.	May.	S.A.T.B.	...	W. F. Banks	2d.
35.	The Prayer ("Masaniello")	...	"	"	1d.	75.	Pure, lovely innocence ("Il Re di Lahore")	Chorus for female voices	J. Massenet	4d.	
36.	The Water Sprites.	S.A.T.B.	...	Kücken	2d.	76.	A Love Idyl.	S.A.T.B.	...	E. R. Terry	2d.
37.	Eve's glittering star.	S.A.T.B.	...	"	2d.	77.	Hail to the woods.	A.T.T.A.	...	J. Yarwood	2d.
38.	When first the primrose.	S.A.T.B.	...	"	2d.	78.	Near the town of Taunton	Dean Thomas J. Dudeney	2d.		
39.	O dewdrop bright.	S.A.T.B.	...	"	1d.	79.	Merry boys are we at sea	A.T.T.B.	...	J. Yarwood	2d.
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	4d.							

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